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Representing the Economy and the Economies
of Representation: Readings in the Fiction
and criticism of Henry James

By

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Submitted as a Ph.D thesis for the Department
of English, the University of Warwick, October 1984

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Acknowledgments

I would like to thank the following for their help and support: my supervisors, John Goode and Edward Gallafent; my parents; my friends who have listened and argued, especially Duncan Hadfield and Barry Taylor. I am extremely grateful to Ursula Taylor for her excellent typing and patience.

This work is dedicated, with my love, to Gabriel and Susy Firth.

Declaration

Portions of Chapter Five, Ten and Eleven appeared in a different form in my MA dissertation, "The Nouvelle Down-Town", submitted to the Department of English, Warwick University, August 1981.

Summary

This thesis is structured around exchanges between contemporary critical theory and the fiction, criticism and context of Henry James. In Chapter 1 I discuss readings of James and theories of reading as an active process. Chapters 2 and 3 provide a theoretical context for my work. Chapter 4 gives the background to James's use of "economy" as a critical term, discussed in Chapter 5. Chapters 6 and 7 introduce ideas of literary production and the relations of literary production, the changing nature of criticism and the market. Chapters 8 through to 12 focus on specific areas of James's work: the question of sexuality; journalism, the public and the private; travel, reading, and Daisy Miller; In the Cage, thrift, and utopia; early 20th century America.

Certain dominant readings of James are challenged by a historical and theoretical framework that relates James to his economic context through locating him in the material and textual relations of literary production; through concepts central to his work and to Marxist criticism, absence and symptomatic reading; through structures of displacement whereby the economic resurfaces as a part of James's critical vocabulary; through questions of sexual difference and reading. My research demonstrates that James's writing is especially relevant to current critical debates; and through staging their meeting this thesis provides insights into both of these areas.

CHAPTER ONE

Introduction to James: the appropriation of the Master

We must speak of him in the present tense, as we always speak of the masters. 1

To criticise is to appreciate, to appropriate, to take intellectual possession, to establish in fine a relation with the criticised thing and make it one's own. 2

Mrs F.H.Hill accused Henry James of caricaturing the British aristocracy in An International Episode. James denied the charge and the idea that he ever indulged in generalisations: "Nothing is my last word about anything - I am interminably supersubtle and analytic - and, with the blessing of heaven, I shall live to make all sorts of representations of all sorts of things." 3 This question of the last word, of the absence of finality, was discussed by Conrad in his article of 1905.

Conrad begins with the hesitations that the critical faculty feels "before the magnitude of Mr Henry James's works." He mentions that there is no collected edition - in 1905 - of James's works: "no neat rows of volumes in buckram or half calf, putting forth a hasty claim to completeness, and conveying to my mind a hint of finality, of a surrender to fate of that field in which all these victories have been won." Conrad continues that he would not have mentioned this fact:

or rather the absence of the material fact, prominent in the case of other men whose writing counts (for good or evil) - had it not been, I say, expressive of a direct truth spiritual and intellectual; an accident of - I suppose - the publishing business acquiring a symbolic meaning from its negative nature. Because, emphatically, in the body of Mr Henry James's work there is no suggestion of finality, nowhere a hint of surrender, or even of probability of surrender, to his own victorious achievement in that field where he is a master. Happily, he will never be able to claim completeness; and, were he to confess to it in a moment of self-ignorance, he would not be believed by the very minds for whom such a confession naturally would be meant. It is impossible to think of Mr Henry James becoming 'complete' otherwise than by the brutality of our common fate whose finality is meaningless - in the sense of its logic being of a material order, the logic of a falling stone. 4

The displacement that Conrad traces is central to my study of James: the materialist beginning, the absence of the material fact, its

reappearance as symbolic meaning. Conrad also seems to connect James's mastery to his incompleteness, and this problem of James and finality provides us with a good place to begin to investigate ways in which James has been read.

The impossibility of James "becoming 'complete'" presents criticism with an "openness" that both invites and subverts critical attempts to have the last word. Conrad's point is, paradoxically, reinforced by the material fact of the New York Edition. This edition represents not completeness but, precisely, the becoming rather than the achievement of an oeuvre. On a very simple level the edition challenges, rather than represents, finality through its selection and the consequent absence of such masterpieces as Washington Square and The Europeans, two works with a considerable influence on James's present reputation and on the teaching of James. As well as the problems raised by selection, there is the question of revision. James's stylistic revisions rather than providing a definitive text lead to a multiplication of texts, texts dividing themselves. When James revises an early work does he enhance the original effect, subvert it, or produce another effect? Revision subverts the idea of a last word, of James's work achieving finality, in a more profound way. James's idea of revision binds reading and writing together; active re-writing and passive re-reading are combined in James's practice of revision as one process. This implies that any reading is not a passive following of an autonomous text but instead a productive activity.⁵ The text never becomes complete because it will be appropriated differently by different readers. The New York Edition also provokes the question of what we consider James's work to be. It includes novels, nouvelles, tales, and, of course, prefaces. Given that to teach or to write about

James some selection is inevitable, that selection carries with it judgments that construct James as novelist, short-story writer or critic in varying degrees and with various stresses. The periodisation of James's work offers further division rather than completeness, as the oeuvre is split against itself; the early social comedies preferred to the mandarin complexity of the later work, for example, but equally the later novels taken as a late flowering, more important, more poetic, and so on.

The location of James's work provides further examples of the openness of James. Should he be read and taught as an American writer with a place in an American tradition and a concern for peculiarly American themes? The reading is possible and persuasive. However, equally powerful readings situate James within a history of English fiction and the waning of the Victorian novel, the emergence of modernism, or the influence of Austen or George Eliot; most famously Leavis makes James central to his English line of moral realism, the Great Tradition. Another alternative location is in a European tradition including Balzac, Flaubert, Turgenev. All of these readings can be - have been - given a basis in both James's life and work. This stateless quality of James's fiction is possibly the most important challenge made by that work to criticism's desire for finality. No closure through national background, history and literary traditions is possible, or, rather, too many are possible thus undermining attempts at closure.

Criticism and literary history often place writers according to their position in a literary field structured through dichotomies: Realism versus Romance, Realism versus Modernism, Symbolism versus Naturalism, more generally, Comedy versus Tragedy. Just as James escapes being placed through nationality, being neither American nor English but

validly claimed by both, he can be claimed as a realist or a modernist, a master of social comedy or a possessor of tragic vision. If his fiction can cross these oppositions, his criticism characteristically takes the form of ambassadorial mediation rather than position taking or polemic. He draws on various aesthetic movements and national traditions, and as a critic, reader, and friend he moved among an extremely heterogeneous group of writers. He published in a wide variety of forms, writing plays, articles, tales, and novels, using, for example, the three-decker volume form but never being dependent on it and the libraries. We can see James using other writers strategically; depending on his audience he will use Zola or Flaubert against the English novel's lack of theory and seriousness, or George Eliot against the amorality of the French realists. This is not to suggest that his approach was cynical but that it was overdetermined. The open nature of the Jamesian text, that is its invitation to criticism and its challenge to completeness, and the variety of traditions, comparisons, and influences that can be plausibly connected to his work, lead criticism to concentrate on comparisons. James is coupled with Balzac, Conrad, George Eliot, Hawthorne, Flaubert, Howells, Henry Adams, Jane Austen, and so on. Obviously this type of work leads not to the last word but to a multiplication of readings and a postponement of closure. Despite a continuity that survives in criticism of James around notions of "point of view", ambiguity, and attention to form, psychology, and morality, any criticism of James must construct and select, must be an active appropriation.

What has become institutionalised in James criticism is not a necessary incompleteness but certain localised struggles; is the governess mad or do the ghosts exist? Should the reader feel sympathy for Charlotte

or for Maggie Verver? Criticism thus recognises the absence of finality in James but also attempts to domesticate this situation by limiting it to certain aspects of certain texts. However, I would suggest that the openness of the Jamesian text, the absence of the last word, either in the work or in its readings, and the conflict of readings generated by this situation, is not a local problem but one which characterises criticism of any text. The critic faced with James's work in its absence of finality, and faced also with a history of conflicting readings of James should recognise not only a characteristic of that work but a characteristic of criticism. The literary text must be seen historically and materially.

We can return to Conrad. Conrad starts with the absence of a material fact, pointing out that James's fiction exists in a world of publishing, and that a typical publishing and marketing strategy had not been attempted on James, the complete edition, "neat rows of volumes in buckram or half calf." Such a point may seem obvious but what is equally obvious is that such material facts are often ignored or evaded by criticism. One such evasion is preformed by a noted successor to Conrad and James, E.M. Forster. Forster invites the audience of his lectures, and the reader of Aspects of the Novel, to "visualize" the English novelists:

seated together in a room, a circular room, a sort of British Museum reading-room - all writing their novels simultaneously. They do not, as they sit there, think "I live under Queen Victoria, I under Anne, I carry on the tradition of Trollope, I am reacting against Aldous Huxley." The fact that their pens are in their hands is far more vivid to them. 6

Forster conflates history (Queen Victoria, Anne), literary history (tradition of Trollope), and the writer's contemporary literary situation (reacting against Aldous Huxley). Writing is seen as simultaneous and outside history and a consequence of this idea, implied in Forster and institutionalised in the teaching of English, is that reading places:

us in a similar circular room, hermetically sealed and untouched by history. If "all the novelists" are "writing their novels at once", only aware of the pens in their hands, then it is implied that all readers are reading at once, only aware of the text in their hands. ⁷

As opposed to Forster's idea of the simultaneous present tense of writing and reading, and the simultaneous presence of texts, I would argue that any text is caught up in a web of forces, which include literary traditions, influences, the discourse of literary criticism, the institutions of education, the body of editors, publishers, journalists, and a political and economic context which, in a complex way, structures, limits, but also incites work in this field. It is this web of forces that constitutes a text as "literary" or "non-literary" (women's fiction, popular fiction), "realist" or "modernist" and so on. The text is a site that both constrains - it doesn't allow just any reading - the way it is read, and one that is constituted by its conflicting readings, which are in turn both constrained and incited by the discourses and institutions that enable these readings. The author is also caught in this web of conflicting discourses which define exactly where he or she is an author, separating juvenilia and minor works from "classic" texts and so on, in a process where minor and major are defined, challenged, redefined. The author's life is not a stable reference-point to which we can turn as an anchor for a drifting text, it is another occasion for interpretation and conflict, being constructed in such different discourses as biography, psychoanalysis, anecdotal legend and reminiscence. ⁸

Beyond local stakes, the appropriation of this or that text as "realist" or "modernist", American or English, there is a conflict of definitions. For what is at stake is the definition of literature, what becomes literature at this juncture. As Eagleton points out:

A piece of writing may start off life as history or philosophy and then come to be ranked as literature; or it may start off as literature and then come to be valued for its archaeological significance. Some texts are born literary, some achieve literariness, and some have literariness thrust upon them. Breeding in this respect may count for a good deal more than birth. What matters may not be where you came from but how people treat you. If they decide that you are literature then it seems that you are, irrespective of what you thought you were. 9

Such a position robs literature and criticism of their self-evidence, making literature a matter of conjunctural readings and definitions rather than a given canon, and making criticism an active, appropriating process rather than a passive and secondary explanation. For Eagleton, and for this work on James, Benjamin is exemplary here. Benjamin takes us beyond strictly literary or cultural history to a powerful blend of anti-historicism, (history is neither linear nor a mere accumulation of events), and an idea of tradition which is relevant to this discussion of interpretation as appropriation. Beyond the web of the text there is the weaving, the textuality, of history itself. For Benjamin dialectical thought promises:

a science of history whose subject matter is not a tangle of purely factual details, but consists rather of the numbered group of threads that represent the weft of the past as it feeds into the warp of the present...threads may have been lost for centuries that the present course of history erratically inconspicuously picks up again. 10

I have said that the notion of literature is formed in these struggles over the readings and definitions of texts. It should also be noted that if texts are no longer seen as delivered to readers along some conveyor-belt of history, if criticism actively constructs the text according to a present historical situation, it is not only the notion of literature that is decentred, but also that of history. 11

We are faced not so much with texts and history but with histories: the text's emergence, its contemporary position, the position of the critic and his or her society. Roland Barthes, in an early essay,

makes the point that "all criticism is criticism both of the work under consideration and of the critic." He continues to say that the task of criticism:

does not consist in 'discovering' in the work or the author under consideration something 'hidden' or 'profound' or 'secret' which has so far escaped notice (through what miracle? Are we more perceptive than our predecessors?) but only in fitting together - as a skilled cabinet maker, by a process of 'intelligent' fumbling, interlocks two parts of a complicated piece of furniture - the language of the day (Existentialism, Marxism, or psycho-analysis) and the language of the author...If there is such a thing as a critical proof, it lies not in the ability to discover the work under consideration but, on the contrary, to cover it as completely as possible with one's own language.

And later:

The language that a critic chooses to speak is not a gift from heaven; it is one of the range of languages offered by his situation in time and, objectively, it is the latest stage of a certain historical development of knowledge, ideas and intellectual passions; it is a necessity. On the other hand, each critic chooses this necessary language, in accordance with a certain existential pattern, as the means of exercising an intellectual function which is his, and his alone, putting into the operation his 'deepest self', that is, his preferences, pleasures, resistances, and obsessions. In this way the critical work contains within itself a dialogue between two historical situations and two subjectivities, those of the author and those of the critic. But this dialogue shows a complete egotistical bias towards the present; criticism is neither a 'tribute' to the truth of the past nor to the truth of 'the other'; it is the ordering of that which is intelligible in our own time. 12

This bias towards the present does not rule out historical criticism, the present provides the methods and the urgency for this analysis.

So far in this introduction I have tried to show some of the peculiarities that James's work poses for criticism, the difficulty of pinning down the text, and so on, suggesting that these difficulties foreground characteristics of the critical situation, when criticism is seen as conjunctural and appropriative. Before situating myself in the dialogue that Barthes suggests between two historical situations and two subjectivities, a discussion of various readings of James may clarify the idea of criticism as appropriation. A history of criticism

of James is obviously beyond my scope here, instead I have selected the following areas: early readings, the mid-twentieth-century version of James as mediating between New Criticism and the liberal imagination, a retreat from James by Marxist critics, the two waves of Freudian readings, a certain similarity between James's work and the concerns of deconstruction, and, finally, Maxwell Geismar's onslaught on James and "the Jamesian economics".

While still alive, and in the immediate aftermath of his death, conflicting readings were already selecting and constructing images of the Master. On an anecdotal level which testifies to the importance, both in James's fiction and his readership, of small, self-conscious, well-defined social groups, we may follow one thread into Bloomsbury. Leonard Woolf wrote to Strachey in 1905: "I have just finished The Golden Bowl and am astounded. Did he invent us or did we invent him? He uses all our words in their most technical sense and we can't have got them all from him".¹³ Other influential figures who might have wondered if they invented James or he them, were Eliot and Pound. Both wrote of the importance of James, both must have been aware of the similar situation of expatriation, both found themes of horror or resistance in James that they emphasised in their reading and arguably used in their work. Their early work can be seen as an economising of James, a paring down of the fiction into poetic allusion. Pound to Felix Schelling: "... Mauberley is a mere surface. Again a study in form, an attempt to condense the James novel." F.W. Bateson on "Burbank with a Baedeker: Bleistein with a Cigar": "The poem, therefore, is a sort of Henry James novel in miniature. Its essential subject is the relationship of the American intelligentsia to Western Europe."¹⁴ Both Eliot and Pound contributed to the "Henry James Number" of the Little Review, in

August 1918, as did Orage who commented later on one of the other readings in this special edition.

Orage's Little Review contribution was "Henry James and the Ghostly", he repeats the argument of this piece but he also takes issue with Ethel Coburn Mayne's contribution, "Henry James (As seen from the 'Yellow Book')". Orage feels it ironic that the Yellow Book was so ready to claim James and to identify him with their concerns. He suggests that they misrecognised James's project; as James progressed towards the ghostly they progressed towards the fleshly, and Orage suggests that there could be no sympathy between these projects.¹⁵ Both points of view, James as seen from the 'Yellow Book', or James as a writer of the ghostly, the spiritual, the dead, the explorer of consciousness, are powerful versions. However, they are mentioned here because of the symptomatic nature of Orage's correction of bias in a reading - the Yellow Book's doomed appropriation of James - being articulated with a simultaneous, and equally partial, reading of James. If it is only fairly recently that criticism has been theorised as conjunctural and appropriative, possibly the most awesome critical achievement of this century was Pound, Eliot, Orage, and Leavis redefining tradition, revising accepted maps of the literary canon, and producing a literature for their literary and social projects. It is therefore interesting that James was deployed by all these writers, both the Leavises, for example, using James in a partial and combative way. Critics have even commented on the influence of James on Leavis's style.¹⁶ It is apt that James, who at first wished to become the American Saint-Beuve was later used and valued by the most engaged and impressive critics of the early twentieth century.

Perhaps the most influential mobilisation of James's work has been

discussed by R.P. Blackmur and Edmund Wilson. Blackmur is important to James criticism not only for his contributions as a critic but also in his work as an editor. He writes of the history of James's place or the history of criticism's placing of James, suggesting that James speaks to our modernity as his experience enabled him to dramatise social and cultural transformations that had not yet fully occurred. According to Blackmur, James had experienced but not understood, "the disestablishment of culture and the shift in the bases of society", at least by the time of writing The Ambassadors. This experience makes him a "forerunner" of a "prevalent form of disinherited sensibility, the new 'intellectual proletariat'"; he had only to write this experience "to create an extreme type of transitional image of the future time."

Not unnaturally his original audience - barring the young who were ahead of themselves - thought he had created sterile fantasies; the richer his subjects grew and the deeper he got into them, the more his sales fell off.

His experience of America which was moving faster than Europe towards "the mass society, towards the disinheritance but not the disappearance of the individual, had moved him ahead of his contemporaries;"

had moved him to the 1930's when he began to be read seriously and the '40's when he got to be the rage, and now to the '50's when he seems, so to speak, an exaggerated and highly sensitized form of the commonplace of our experience: the sensitized deep form. 17

This appropriation of James for a form of the liberal dilemma spells out its own concerns and ways of taking possession of James: he becomes the "sensitized deep form" of America in the 1950's.

Edmund Wilson attempts to unmask this skewing of James's work and to reveal its political implications.

Since the centenary of James's birth in 1943, he has been celebrated, interpreted, reprinted, on a scale which, I believe, is unprecedented for a classical American writer. There have contributed to this frantic enthusiasm perhaps a few rather doubtful elements.

Wilson points out that the typical act of the Jamesian hero, the decision not to act but to observe, may have a peculiar appeal to the intellectuals whose commitment of the 1930's is now being abandoned for a more passive and defensive role. Wilson draws on a parallel with the stock-market to discuss this appropriation and inflation of James.

The stock of Henry James has gone up in the same market as that of Kafka...At the same time, in a quite different way, he has profited from - or, at any rate, been publicized by - the national propaganda movement which has been advertising American civilization under the stimulus of our needs in the war and our emergence into the international world. The assumption seems to be that Henry James is our counterpart to Yeats, Proust, and Joyce, and he has been tacitly assigned to high place in the official American Dream along with 'Mr Jefferson', the Gettysburg Address, Paul Bunyan, the Covered Wagon, and Mom's Huckleberry Pie. 18

This is probably too crude a reproach but it does reveal the complex network in which writers and texts are taken possession of through such diverse practices as teaching, literary criticism, national-cultural history, publishing, biography, and the diffusion of texts through society when adapted into films, radio and television dramas. This inflation of James, this historical skewing of his texts towards the problems of the liberal imagination in post-war America, helps to explain a phenomenon I will discuss later, the retreat from James by Marxist, or more broadly, committed critics. It also provides the pretext for Geismar's critique which will be discussed at the end of this chapter.

There have been two very different waves of "Freudian" readings of James. Lacan's "return to Freud" and its implications for literary studies seems to have led to something of a return to James. The first wave combines pre-Freudian and Freudian motifs, confusing the two, reading through the text to a psycho-biographical signified, constructing James as repressing his fear of Life, Love or Sexuality, retreating

to the domain of art and his too sublimated fiction. This wave of readings includes Wilson, Geismar, Albert Mordell, and most importantly Leon Edel. These writers will be discussed at various points in this work, especially Chapter Eight, "The Barred Subjects of Henry James." The second wave of readers have more respect for both the literary and the psycho-analytic text, and concentrate less on models of "normal" sexuality and more on the subtle connections between reading and desire. This wave includes writers like Susanne Kappeler, Christine Brooke-Rose and Shoshana Felman who have influenced this work and will be referred to in specific discussions. A position which unites Lacanian psychoanalysis and feminist politics is discussed in relation to In the Cage in Chapter Eleven. Psychoanalytic discourse is dispersed through this text but confronted at these specific points, where I also argue that psychoanalysis is not a detached, neutral method to be applied to texts but that Freud and James can be linked in their historical proximity, not, however, through some notion of a zeitgeist but through the material connections arising from their investment in women, particularly the hysteric.

I have suggested that the open, non-aligned and overdetermined nature of James's work is of great value in illuminating theories of criticism as appropriation within a critical field constituted by conflicting readings. We may now turn to Marxist criticism where we see the rather surprising failure to contest hegemonic readings of James. Wilson's comment about the ideological motivation for James's position in post-war American criticism is echoed by Fredric Jameson in his The Political Unconscious. Jameson discusses the close fit between Jamesian point of view and the ideological investment in the "fiction of the individual subject" and associated models of consciousness. "This is the context

in which the remarkable transformation of Henry James from a minor nineteenth-century man of letters into the greatest American novelist of the 1950's may be best appreciated." ¹⁹ The overstatement may be excused on polemical grounds but the point is not used to contest that appropriation of James but to concede it. In effect Jameson allows the ideological capture of James if he can retrieve Conrad. To take issue with such a point may seem small-minded, after all Jameson is writing on Conrad, but this aside is somehow symptomatic of a retreat from James. This is not to say that critics who are concerned with the social and political aspects of the texts they study, have not illuminated James. They have, and their work has proved useful to this research. However, Jameson is one of the most well-known Marxist critics and his withdrawal from contesting dominant readings of James can be matched by other influential figures. Eagleton, for example, although he has written a brief but excellent section on James in Criticism and Ideology, (I discuss this section in my last chapter), can also write, comparing Richardson to James: "Richardson was no Henry James, bland in the midst of ambiguities." ²⁰ Again as a local point one might not disagree, Eagleton is stressing Richardson's activity as an ideologue for his emergent class. But the stated intention of Eagleton's book is that criticism must intervene conjuncturally, connecting the women's movement and Richardson's fiction, reclaiming texts from their academic appropriation, and "bland in the midst of ambiguities" surrenders James to a caricature of the current situation in James criticism for a rhetorical effect. Perhaps the most important figure in this withdrawal, this evasion of struggle around James, is perhaps the most important Marxist critic, Raymond Williams. He reacts against Leavis's privileging and positioning of James but does not so much contest this position as evade it in a

brief and critical discussion in the The English Novel from Dickens to Lawrence. In an interview with New Left Review Williams's judgment is challenged. It is suggested that there is, in James, an "intense materialist interest in patterns of wealth and the social relationships that are generated by them." Also that "the evolution of the relationship between American and English or European societies", "the modulation of power within the Anglo-American partnership", are central both to James's fiction and to our history. Williams accepts this correction, qualifying it by saying that James replaces history with spectacle, but also pointing out the significance of money in James: "I was continually surprised at the closeness with which James addressed himself, not only to the relations between capital and power, affluence and consumption, but to the relations between money capital and other kinds of capital." New Left Review suggests the influence of Balzac, especially in the sense of "money as a force of corruption." Williams once again agrees:

I was extraordinarily impressed re-reading The Spoils of Poynton, not merely by its treatment of money, but of money as conspicuous display. Although it is presented as a spectacle, there is absolutely no deception possible for the spectator. It's an incredibly powerful demonstration of a certain kind of fetishism. One might even say that after the first chapter of Capital, people should be sent to read The Spoils of Poynton. 21

These sort of insights are central to my study, but my point here is that they come out through being challenged in an interview and they are not active in the widely read The English Novel from Dickens to Lawrence.

As with the discourse of psychoanalysis, the influence of historical materialism is diffused through this work, but Marxism is confronted in the next two chapters, looking at the history of attempts to relate texts to societies, and discussing a Marxist critique of metaphorical "economies". A point that may be made here is that the withdrawal I have discussed above can be seen to be partly about a definition of

politics. This definition of what is political is challenged by the work of Michel Foucault and by feminism.²²

I have suggested the difficulties of fitting James's fiction into structuring dichotomies, neither American nor English, neither realist nor modernist, and so on. Structuralist analysis also depends on this sort of thinking in polarities and can be very useful to understanding James as Todorov's famous essay demonstrates. Todorov attempts to discover the figure in James's carpet, a structuring pattern that runs through all his tales, and finds it to be the couplet presence/absence. However the tales also unsettle this polarity absences being present, presences being absent. I would argue that there is a connection between this textual operation and the difficulty of fitting James into the couplets of criticism, and the deconstructive texts of Jacques Derrida. We can borrow a joke from Derrida and call this "A Crisis of versus", and suggest that as James unsettles the confident binary logic of criticism and structuralism we can see parallels between his texts and deconstruction.²³ Todorov, in another work, sheds light on the ambiguity repressed by assigning James to a fixed realist or modernist position.

The relationship of language to the world is ambiguous, and so also is the position of Henry James in regard to this relationship. Somewhere within himself he writes - his practice in this has never varied - a social, realistic novel, about love and money, and therefore about marriage. But words do not grasp things. Far from suffering from this, however - and in this he resembles his characters, and The Awkward Age becomes an allegory of the fiction writing - James allows himself little by little to be carried away by the pleasure he finds in these sentences, which give rise one after another to other sentences; in these characters who, as if by themselves, cause their doubles or their opposites to appear; in these actions, born of symmetry and proportion. Those who manipulate words will never have anything more than words; that statement is colored in James' work by two contradictory feelings - regret for having lost the world, joy at the autonomous proliferation of language. And his novels are the incarnation of that ambiguity.

This seems to me to capture the difficulty of placing James but it could be said to stay within the logic of the versus, language posed against the world. However, Todorov continues:

It is not to a deeper interior that James leads us, as Proust and Joyce would do after him, but to the absence of any interior, and therefore to the abolition of even the antitheses between interior and exterior, between truth and appearance. 24

It is around such abolitions of antitheses that I will discuss James and deconstruction.

I hope to have already located a network of influences informing this thesis, placing it within a situation where the last word on James is impossible and where selection is theoretically inevitable. Barthes has suggested seeing criticism as a dialogue between the language of the critic and the language of the text, and I have indicated some aspects of this dialogue: the Jamesian text, never final, always open, inviting and subverting critical closure, the discourses of Marxism, psychoanalysis and recent critical theory. Dialogue stresses that this is not a monologue addressed from present theory to past fiction, nor a respectful, self-effacing criticism that allows the text to speak for itself, but an exchange. The dialogue is situated historically; James is placed in a field of writing, located in a changing literary market, compared with his contemporaries. My position, where this work is written from, is also situated within conflicting approaches, present debates and problems. The work does not propose a new science - the economy of the text - achieved and always applicable, but brings together theoretical work and specific readings in the hope that their encounter produces an understanding of the complex ways that texts inhabit societies and societies inhabit texts.

This thesis is not intended as a synthesis of Marxist, psychoanalytic,

post-structuralist, and feminist readings. That imaginary position seems more likely to lead to a misrecognition of the power and specific utility of these discourses, and to overlook the specificity of the literary text within a new discourse of mastery. In part this study is of nineteenth-century critical debates written from within twentieth-century debates, with differences recognised within both sites of this dialogue. Just as the work has more than one object, not just James's fiction, not just the language of nineteenth-century criticism, it has more than one approach. Within this dialogue specific encounters between the past and the present dominate certain chapters: James and Gissing meet Régis Debray and Pierre Bourdieu in Chapter Seven; In the Cage is situated in an intertextuality taking in nineteenth-century utopian thought and twentieth-century feminism and psychoanalysis; in my last chapter, James's "reading" of America is related to the notion of "symptomatic reading". This study derives from and focuses on such encounters, having emerged from the various influences, inspirations, insights and pleasures that reading nineteenth-century fiction and criticism and twentieth-century theory and criticism has offered.

The relation between James and economy is a complex and over-determined one. A James novel may have as its subject the interconnections between American money and European property or works of art. The narrative will be driven by personal relationships involving economic conceptions of desire, psychology, and the body. The text will also strive towards an economy of form and scene. We could say, over-schematically, that James combines an American heritage of seeing economy as a moral imperative, an English tradition of economy as a social imperative, and a French aesthetic of economy as a formal imperative. My approach

combines Marxist ideas of the economic system, post-structuralist ideas of the economy of the textual system, psychoanalytic ideas of the economies of drives, desires, and representations, together with the challenge posed to all of these economies by feminism. These economies do not dovetail neatly into one another, and nor is it my concern to arrange them in order of priority, or as cause to effect. Instead I hope to investigate the potential for conflict or contradiction between them. One place where economies meet, and where this tension between them fades in a confusion of their domains, is Maxwell Geismar's attack on James and his cult.

Geismar can serve as a warning and as a beginning to this work. He summarises the concerns of this introduction, attacking the liberal appropriation of James but identifying James with this version, influenced by a concern that texts should provide knowledge of a society, also influenced by psychoanalysis. By introducing the question of economy he also serves to open my argument. He introduces this question to reject it; "Thus the Jamesian economics", and thus Geismar dismisses the economy that James and the Jacobites claim for his work.²⁵

Geismar not only cannot see the economics of the Jamesian text, he is blind to his own. He uses notions of economy drawn from psychoanalysis to locate in James's life and work energies whose circulation and distribution have been misdirected or blocked. This economy is, in Geismar's usage, shot through with moral and ideological assumptions and conflated with pre-Freudian assumptions.

Did the blocked faculties of pleasure lead to the hidden craving for power in the Jamesian temperament; or was the power-need so strong (the mask for impotence) as to block off all the comforts, pleasures and luxuries of life, or of the body, which are so necessary to sustain the human psyche in moments of need? (Geismar, pp.437-8)

We can compare this psycho-biography with Percy Lubbock's account.

"The impression is unmistakeable", Lubbock remembers, that James "until he was almost an old man...felt the constant need of husbanding and economizing his resources; so that except to those who knew him intimately he was apt to seem a little cold and cautious, hesitating to commit himself freely or to allow promiscuous claims". This carefully regulated emotional expenditure is, almost heroically, broken when "the challenge of the war with Germany" roused James to a passionate involvement: "It wore out his body, which was too tired and spent to live longer; but he carried away the power of his spirit still in its prime".²⁶ Lubbock describes a personal economy while Geismar describes a neurotic one. The difference between the two is partly the intervention of psychoanalysis or, rather, a new vocabulary of neurosis welded to an old moralism, and partly the degree of personal knowledge which accounts for the different tone. As we shall see with a discussion of illness, it is possible to conceive of their differences as formed by the different economic situations and imperatives of Lubbock's 1920 and Geismar's 1964. But it should be noted that in their concern to quantify the body, the psyche, emotions, and so on, they do not differ so much.

Geismar locks fiction and biography into a mutually reinforcing version of James as a double expatriate, self-exiled from America and from the adult world of "normal" sexual relations. It is no accident that the two, America and "normal" sexuality, become so closely identified. Narrators are continuously unmasked as the author, there is no room for doubt in this analysis. Geismar has no doubt that The Sacred Fount has the psychology of the keyhole, at the same time he has "no doubt as to the recessive intertwined emotions of infantile, and often quite incestuous sexuality which James, all so innocently, poured into these

narratives" (Geismar, p.167). Fictional narrators may be judged voyeuristic but not biographical critics. The historical element of The Sacred Fount is reduced to the hysterical by Geismar:

James indeed viewed the sacred fount of sexuality not as a boiling spring of human creativity, but as some exotic, expensive, mystical fluid, to be treasured in tiny, precious vials.
(Geismar, p.204)

Note the combination of caricaturing the image of the fount while staying precisely in its continuum: fount...boiling spring...fluid. We can remember the sexuality that James "poured into" his fiction. Geismar measures and quantifies as much as the image he caricatures. Sexuality here is owned and respected rather than disseminated. The concept at the heart of The Sacred Fount is economic: "the transfer of qualities - qualities to be determined - from one to the other of the parties to it. They exchange".²⁷ This concept can be related to the central concerns of the Victorians and their successors. Faced with the problem of sexuality in excess of reproduction, and in the absence of theories of sexuality, women's sexuality especially, Victorian society urged economy, thrift, the regulation of sexual expenditure and, as this was not only at the level of theory, regulated prostitution as well. Geismar reduces this knot of social practices and ideologies to the "juvenile fantasy that the loss of human sperm impairs the health and vitality of the human organism" (Geismar, p.204). Locating that fantasy as belonging to James rather than to a particular social formation, Geismar also evades the complicity between his language and this fantasy.

Geismar's notions of sexuality as "a boiling spring of human creativity", and as something James pours into his texts, are no less ridiculous and no less culturally determined than the fantasies he takes exception to. The turn of the century sees an ideological reaction to the

problem of women who are not women, that is not "Woman". Shaw quotes a reaction to Ibsen's Ghosts: Ibsen's admirers are "the sexless... the unwomanly woman, the unsexed females, the whole army of unprepossessing cranks in petticoats...Educated and muck-ferreting dogs...Effeminate men and male women".²⁸ We are dealing with a period of sexual tautologies womanly women, manly men, with any deviation from the norm singled out for ridicule, and, of course, we still are: Geismar - "Perhaps Henry James might better be described as the greatest feminine novelist of any age" (Geismar, p.49). Geismar sees James's life and his language as reinforcing each other's unnatural position. The Jamesian style is an excuse for detachment, language folded in on itself, and this acts as evidence for James's voyeurism, his infantile and incestuous sexuality which in turn prove the style to be unnatural. A normalising circle is set up: an unproductive, abnormal sexuality can be found in an unproductive, blocked, abnormal style, the sexuality found to be abnormal because of the textual economy, the style self-indulgent and unproductive because of the sexual economy. The "almost masturbatic imagery" (Geismar, p.149), the "somewhat masturbatic imagery, all unconscious" (Geismar, p.255); a looped self-indulgence is found in the Prefaces, misused language and sexuality.

Geismar's remarks on Milly Theale again reduce the cultural to the biographical. He compares James's unease, given in the Notebooks, about the conjunction of "the brief physical, passional rapture" with a dying heroine, with later writers "from D.H.Lawrence to Thomas Mann", who "felt differently about the kind of physical passion which was engendered precisely on account of the physical disease of tuberculosis in their heros or heroines" (Geismar, pp.220-1). A useful comparison is Susan Sontag's Illness as Metaphor which attempts to excavate the

myths and metaphors generated by and encrusted on TB and cancer. Sontag writes of the economised body found in these myths. Her argument is that the fantasies and eroticism associated with TB "echo the attitudes of early capitalist accumulation". The individual has a limited amount of energy "which must be properly spent", and Sontag points out the sexual connotations of that spending. Energy like savings can be depleted or used up in reckless expenditure. The body consumes itself, wastes away. Sontag's argument is that early capitalism assumes that spending must be regulated and desire limited: "TB is described in images that sum up the negative behavior of nineteenth-century homo economicus: consumption; wasting; squandering of vitality." She sees cancer myths and metaphors (that cancer is caused by personal repression, unused desire, etc.) as stemming from advanced capitalism's new imperatives for desire and for consumption. Using her work as a typology of the economised body we could call Lubbock's account of James a "TB" economy and Geismar's account a "cancer" economy, where desire must be released. Although Sontag's book presents problems of its own, it does reintroduce culture and the social into discussions of the body, and can stand as a useful corrective to Geismar. 29

With the discussion of Blackmur and Wilson above I have sketched the post-war liberal appropriation of James for 1950's America. And Geismar quite rightly confronts the cold-war Jacobites with economic and social history. His tactic is to block this version of James by forcing it to take into account the fragility of James's representations of American wealth. He juxtaposes the comic, innocent, child-like millionaire in James, like The Reverberator's Mr Dosson, with the history such figures elide:

the realities of a Jay Gould, a Rockefeller 1, a "Commodore" Vanderbilt, a Jim Fisk or a Jay Cooke (and)...the whole host of minor or lesser economic potentates...who were buying and selling the politicians of the period...and who were just then shaping up a new American Oligarchy - or Empire - of hardness, cleverness, shrewdness; of material power and socio-moral corruption (Geismar, pp.88-9)

James, of course, confesses his inadequacy when faced with the idea of representing "business", but Geismar attacks this confession. ³⁰

It was no longer "business" in the United States of his own lifetime - it was finance capitalism at work. And that "downtown world" was in reality very much "uptown", since it was the governing center, the real source of power in the modern U.S.A. which was no longer even Henry James's "America". (Geismar, p.91)

one can recognise the necessity for Geismar's critique but regret that the target is James rather than his critics. Works of fiction have more complex and more valuable relations to history than providing witnesses. The idea of the text as a reliable or unreliable witness inevitably reduces history to verisimilitude and the writer to a stenographic position within society. Thus Geismar compares The Ivory Tower with Dreiser's The Financier and The Titan. The "Jamesian Chronicle" still deals with "the 'personal millionaires' of the mid-nineteenth century, rather than the new titans and barons of oil, coal, railroads, land, mining and the utility trusts" (Geismar, p.419). Geismar in fact devolves all responsibility onto the writer, whereas my argument concerns the reader's responsibility. Agreeing with Geismar's criticism of the desocialising of the Jamesian text in its cold-war appropriation, we can also notice that Geismar reproduces this process. Geismar instead of using James's fiction against its appropriation, agrees with that reading of James but dismisses the value of the fiction. In this light we can notice that Geismar's accusations of James's irresponsible representation of American wealth go hand in hand with his own use of the very techniques that emptied James's fiction of any social force. For example, he chooses to read

"The Jolly Corner" as an autobiographical fable of castration ignoring the narrative of the haunting of the absentee landlord by his aggressive capitalist alter ego. The fable is that of the rentier's return rather than a confession of James's exile from sexuality. I explore the considerable achievement of James's late literal and fictional confrontation with America in my last chapter, where I suggest that James, far from being an unreliable witness, can be read as providing a sustained investigation of American wealth, its transformation, and fiction's relation to that history.

For that chapter I draw on Veblen, and Geismar uses Veblen in his discussion of James: "Henry James became the perfect Veblenian novelist" (Geismar, p.436). But by this he means that James is symptomatic: "the typical, though altogether unconscious novelist of a late nineteenth century American finance capitalism, spurious and transient as this vision of life turned out to be" (Geismar, p.411). How could a historical period not be transient in its "vision of life"? However, what do "vision of life", "spurious and transient" mean in the light of that period seeing America's first excursions into Imperialism when seen from the present position of America's military and economic hegemony? Geismar's combination of typical and "altogether unconscious" simply evades the issue, either James "reflects" his society or one gives up thinking of texts and societies in terms of reflection. Instead of comparing Veblen and James, using their shared interests in the absentee landlord, the mediation of desire, the rise of a leisure-class, the functioning of waste and display, conspicuous consumption, the position of art in a world of money and collectors, Geismar uses Veblen against James. He asks if James was not

the perfect novelist of our primitive finance-capitalism in its first flowering of titans and robber barons; the complete Veblenian

"artist"(though Veblen neglected to use him) of conspicuous display and ostentatious consumption in the arts? (Geismar, p.5)

A productive comparison is choked and a possible investigation of the social economy and of symbolic capital becomes a judgment of a textual economy by a contextual economy.

The object of the Veblenian comparison is not James's representations of wealth but his style: "a style, as it were, for the sake of style... whose abundance grew richer, more verbose and orotund, as its material grew thinner" (Geismar, p.5). The question of the literary economy is raised only to be ignored: what are the implications of "abundance", "richer", above all, what is style's "material", the materiality of language or society? Geismar confesses that he is unable to discover the much admired economy of the later works (Geismar, p.144). In saying this he at least avoids a diluted repetition of the Prefaces and questions what "economy" might be if it is not self-evident. Using Veblen he finds The Awkward Age to be "a remarkable example of purely verbal histrionics, or of that ostentatious display which Veblen found in every other area of the newly rich American 'upper classes'" (Geismar, p.177). Leaving aside other problems raised by this judgment we can note that Geismar suggests "a conspicuous consumption of talent" which begs the question of literary production, which is not even considered, relating to this "purely verbal" display. Geismar's idea of the economy of style mirrors his sexual economising, both normalising systems find James guilty of self-indulgence. Geismar asks what is so "economic" about the development of Strether's relationship with Maria Gostrey:

This was an economy of abundance; if not an economy of pure waste - a kind of conspicuous consumption, again in Veblenian terms, of literary trickery over and beyond the deliberate human loss.(Geismar, pp.295-6)

Again one wonders who in this literary economy consumes and who produces.

Again one notices a suspicion of the literary.

Geismar has, however, provided a rough map of the terrain of the Jamesian economics and the interconnections existing between the stylistic, the sexual and the social. The next chapter considers these interconnections and the development of ways of theorising them.

CHAPTER TWO

Textual and Historical Economies: An Introduction

There have long, I know, been persons ready to prove by book that the explanation of the "historical event" has always been somebody's desire to make money. 1

The difficulty consists only in the general formulation of these contradictions. As soon as they have been specified, they are already clarified. 2

In this chapter I discuss the trajectory of readings that have tried to relate the textual to the economic. Obviously the work discussed here is a selection from a denser history, a selection guided by an idea of crediting influences on my approach as well as suggesting possibilities, potential reading strategies rather than a canonised theory.

To give an idea of the distance that these readings travel we can begin with someone who believes, in the 1920s, that he is a pioneer in this field. Upton Sinclair's Mammonart has the subtitle, "An Essay in Economic Interpretation". His version of economic interpretation is given in the title to his second chapter - "Who Owns the Artists?" His book aims to study the artist's "relation to the propertied classes", interpreting:

artists from a point of view so far as I know entirely new; to ask how they get their living, and what they do for it; to turn their pockets inside out, and see what is in them and where it came from; to put to them the question already put to priests and preachers, editors and journalists, college presidents and professors, school superintendents and teachers: WHO OWNS YOU, AND WHY?

Relying for the most part on himself, for "no-one else, so far as I know, has analyzed art works from the point of view of revolutionary economics", he finds only one predecessor. He suggests that the "economic interpretation of Richard Wagner" had been already written by Shaw in "The Perfect Wagnerite". 3

From the lonely figure of Upton Sinclair launched on his "new" method of economic interpretation, we can turn to Roland Barthes and a

different understanding of the relation between interpretation and the economic. Barthes saw the need for a "political theory of language", which would "bring to light the processes of the appropriation of the system of language (langue) and study the 'ownership' of the means of enunciation, something like the Capital of linguistic science".⁴

In this chapter I sketch out some of the positions taken in the distance between these two quotations, between the stubbornly persistent question of "Who Owns The Artists?" and Barthes's "Capital of linguistic science".

Having suggested writers and theories pertinent to this thesis, I will combine acknowledging debts with suggesting parallels to my work on James, outlining the economies active in post-structuralist theory, suggesting practical examples of economic interpretation, and concluding with a little-known text by James which allows us to see the potential for contradiction between various economies.

One problem with a history of economic interpretation, apart from the sheer mass of impressive work, is that one is faced with not the gradual unfolding or evolution of a theory but also, inescapably, with brutal historical instances of repression and intervention. These readings were contested not only by the academic establishment but in the camps of Stalin and Hitler. Perry Anderson has suggested that the "hidden hallmark" of Western Marxism is that it is "a product of defeat"; this hallmark being inscribed in the transformation of theory's object from the economic infrastructure to the study of the superstructures. This superstructural object being also the furthest from the original terrain: "In other words, it was not the State or Law which provided the typical objects of its research. It was culture that held the central focus of its attention".⁵ Alfred Sohn-Rethel, writing of the period after the First World War and his contact with

Ernst Bloch, Walter Benjamin, Horkheimer, Kracauer and Adorno and with the writings of Lukács and Marcuse:

I do not hesitate to say that the new development of Marxist thought which these people represent evolved as the theoretical and ideological superstructure of the revolution that never happened. In it re-echo the thunder of the gun battle for the Marstall in Berlin at Christmas 1918, and the shooting of the Spartacus rising in the following winter. The paradoxical condition of this ideological movement may help to explain its almost exclusive preoccupation with superstructural questions, and the conspicuous lack of concern for the material and economic base that should have been underlying it. 6

We can compare this astonishing flowering of radical thought to post-revolutionary developments in Russia: formalism, Mayakovsky, the school of Bakhtin. Both situations see writers either forced into exile or suicide or imprisonment; the displacement Anderson suggests, the hallmark of defeat, has a history which is that of Stalinism and Fascism. Charting the development of Marxist cultural theory, then, is not a matter of seeing a slow growth from vulgar materialism to sophisticated analysis, it is a question of historical and political upheavals. Another feature that disrupts any idea of simple chronological development has been the uneven availability of texts and their translations. 7

The terms that fill the conceptual and historical space between "Who Owns The Artists?" and "the 'ownership' of the means of enunciation", include mediation, homology, isomorphism, analogy, ideology, hegemony, expressive totality, relative autonomy, symptomatic reading, and stresses on either literary production or consumption, on the positioning of the subject, on the utopian promise of the text. The space that these terms operate in is also that space opened up by the breaking of the base/superstructure metaphor. Some of the implications of the transformation of this model will be considered later, but the first figures we will examine are Adorno and Benjamin.

We need a book that represents baroque tragedy in close connection with the formation of bureaucracy, dramatic unity of time and action with the dark offices of Absolutism, wanton love poetry with the inquisitions into pregnancy of the emergent police state, operatic apotheoses with the juridical structure of sovereign. 8

As Susan Buck-Morss has written, for Benjamin: "Revelation could be sparked by children's books, furniture, gaslight, political cartoons, photographs, travelogues, gestures, physiognomies, fashions, as well as philosophical treatises and historical events".⁹ Benjamin's work of juxtaposition rescues elements of the past and constructs them in new "constellations" which relate to the present as "dialectical images". "It is not that the past throws light on the present, or the present on the past, but the (dialectical) image is that wherein the past comes together with the present in a constellation."¹⁰ I have discussed Benjamin's dialectical weaving of the past and present in the previous chapter, what we can emphasise here is that Benjamin is not seeking a consistent science of the text which relates base to superstructure as cause to effect, but an appropriation of the historical for an urgent political present. Thus the similarities he creates in his aphoristic prose (between, for example, baroque tragedy and bureaucracy) are held together not by a theory of essential identity but in an illumination which is fleeting and held through political necessity and stylistic force: "It offers itself to the eye as fleetingly and passingly as a constellation of stars. The perception of similarities thus appears bound to a moment of time."¹¹ The parallels for Benjamin's "dialectical images" are themselves an extraordinary "constellation": the experience of the street, the Proustian instant of involuntary memory, cinematic montage, child's play, revolutionary situations, Baudelaire's correspondences.¹²

Benjamin carefully assembles history and text, fragmenting both in his

critical juxtapositions, Baudelaire's poetic images and rescued scraps of social history: "a worker who hung himself in Eugène Sue's apartment, the origins of mandatory street numbers in Paris addresses, the funereal blacks and grays of bourgeois fashions." ¹³ In the immediacy of juxtaposition Adorno found Benjamin guilty of both theology and vulgar materialism. ¹⁴ However, Adorno's attention to marginal details in texts and societies, to the seemingly insignificant detail, to the minutiae, can be compared to what he termed Benjamin's "microscopic gaze". ¹⁵ Adorno's "historical images" are brief mimes which reveal the social structure.

Analogies and metaphors only pretended likeness, but historical images were authentic replications. Like translations, they were mimetic transformations; they named where the analogy signified, where the concept only "intended". Hence the "whispering vibrato" of the jazz instrumentalist was the bourgeois subject's helplessness; the social irrationality which determined the fate of a popular song was the irrationality of the stock market. Vividly, in the layout of the bourgeois theater, Adorno claimed one could see the structure and attributes of class relations: the physical arrangement of seats provided a perceptible image. ¹⁶

Adorno, again like Benjamin, concentrates on the antinomies, the breaks in a text, the points where the philosopher in reaching for a metaphor (Kierkegaard and the bourgeois interieur) places idealism within a material, historical truth which contradicts his intention. ¹⁷ Typically Adorno read Freud focusing on the "exchange schema" which governs the "economy of instincts", suggesting that Freud's language reveals the social origins of both his theory and the psychological structures which it takes as its object. ¹⁸

There are two further points that we can make. We can notice a similarity between the approach of Benjamin or Adorno and deconstructive readings and psychoanalysis, although this is a similarity which has to be qualified. ¹⁹ The other point is the displacement within Marxist theory from production to the sphere of exchange, Arcades rather than

factories. There is also an important difference between Adorno or Benjamin and more general or universalised theories. They fragment texts and social history to produce historically specific truths or parallels - the crowd in streets and in detective fiction juxtaposed with the emergence of the proletariat as a political force. One can see the difference between "historical images" or "dialectical images" and, for example, a statement such as this: "I will maintain that when goods circulate in the form of commodities they 'are' messages; and when sentences circulate in the form of verbal messages they 'are' commodities".²⁰

Before discussing these more general theories, which typically begin outside the text and in some cases do not address the area of culture directly, we may mention another approach which begins from the text and then expands its field of study through a relay of mirrorings.

Norman Bryson has discussed the move from the restricted field of philology to explorations of psychology and history which takes place in the stylistics of Spitzer and Auerbach. He suggests some of the dangers inherent in this idea that "by analysing one system you are analysing them all".

Clearly this approach, with its idea of work as hologram (each fragment or detail is reputed to contain the pattern of the Whole) runs easily to mystification and excess: soon one encounters claims that the break-up of regulated Ciceronian syntax "matches" the break-up of the pax romana, that the preterite tense is the appropriate verbal form of the bourgeoisie, and so forth. And the Spitzer/Auerbach approach is committed to ideas of "reflection" (the work perfectly mirroring conditions outside itself) and of holism (culture and work sharing a continuous "common shape") which exclude other, equally interesting possibilities: that there is no such reflection, or if there seems to be it is only under certain conditions; that culture and texts are not linked in a seamless Whole, or if they are it is only when the text is platitudinous.²¹

He adds, in a note, that if Auerbach and Spitzer were correct then no text or painting would ever be able to disturb the status quo, only being able to confirm cultural identity. However, what must be broken here is not the relay itself but its mirrorings. The text's relation

to its society is not one of reflecting and repeating, for its society is not a seamless Whole but a social formation with conflicting practices and ideologies. These texts are able to disturb as they are related not to a whole but to contradictions, which they do not reflect so much as stage.

Stephen Heath, writing of the relation between the mirror-phase and the cinematic institution, stresses both the relation and the importance of the non-reduction of this relation: "nothing is to be gained by describing cinema as the mirror-phase, the crux is the relation, that is, the difference, the supplacement".²² Both these stresses are necessary to avoid the sort of dangers that Bryson outlines, relations congealing into identities, illuminations frozen into stasis. In the next chapter we will look at Marxist critiques of "metaphorical" economies and of the "translation" of the economic into the semiotic, and these critiques resemble the warnings outlined above. But we may now turn to some of the attempts that have been made to theorise relations within a social formation.

In an important article Robert d'Amico argues that "the arena of political action can no longer be held within the limits of the direct activity of labor".²³ He suggests a necessary relocation of the terrain of politics and theory from the point of production to exchange, and a necessary theoretical and political confrontation with the question of desire. He discusses the points in Marx which may guide this relocation: the idea, from the Grundrisse of production producing not only the object but also its manner of consumption; and the analysis of the commodity - "The commodity is simultaneously an exchange value and a hieroglyphics of social relations - it is literally a text" (pp.93-4). It is important to remember that what Marx deciphered in this text

Was exactly the area that D'Amico displaces, labour. D'Amico discusses Baudrillard's critique of semiology and of Marxism, and his idea of "symbolic exchange", this work will be discussed later in this chapter. He also looks at Deleuze and Guattari's theory of desire as a form of production, a theory enshrined in such epigrams as "the unconscious is a factory" (p.120). I also believe the question of desire to be crucial but it will be introduced here not through any schizo-politics, not through L'Anti-Oedipe, but instead in a debate over Balzac, Dreiser, and Howells. However, we will now consider the other writer discussed by D'Amico, Jean-Joseph Goux.

Goux starts with Marx's treatment of the genesis of the money form and, D'Amico writes, he "constructs his book around the claim that the treatment is isomorphic to transformations in the practice of significations (history of writing) and the genesis of sexuality. Sexuality, writing (language) and money (exchange) are the three moments of subjectivity" (p.95). Goux extends the logic found in Marx's analysis of money to these other areas, arguing "that commodity fetishism sustains capitalist appropriation only by being linked to the function of the commodity form in writing (logocentrism) and in sexuality (phallogentrism)" (p.95). These different practices are bound to "a single social structure" not through "causal chains or mechanisms but an identical logic of equivalences - the same form reproduced through gold, through the law and through the phallus" (p.96). Modes of exchange specific to each mode of production link human subjectivity to production, and not a reflection of the economic base. Correspondences become clear through the mode of symbolization, of which there are these main modes: the economy, signifying practices, sexuality. The phallus, for example, takes on a general equivalence

as the commodity against which other commodities are measured, becoming the money of desire (p.97). The opposition between signifier and signified is the division between use value and exchange value (p.99). John Brenkman sees Goux's work as raising the question of the relation "between the metaphysics of presence and the social formations with which it coincides in the West", choosing the argument about the relation between the fetishism of money and the Platonic Forms as an example of the links forged between idealism and class society.²⁴ Goux finds the most extreme case of the reversal of the material and the fetishism of the general equivalent (money, idealism) in English idealism, Berkeley's dissociation of the symbol from what is to be symbolized:

La philosophie de Berkeley est l'expression extrême, unilatérale, de cette negation de la nature et de la matière qui se réalise dans la circulation signante et monétaire développée. 25

Some other specific connections between money and language will be taken up in the next chapter with a consideration of the work of Marc Shell and of Kurt Heinzelman, and of nineteenth-century examples. However staying in the realm of theory we may turn from Goux to an interesting essay by Terry Eagleton, "Wittgenstein's Friends". In this essay Eagleton surrounds Wittgenstein with the figures in the philosopher's personal and intellectual milieu, George Thomson, Pierro Sraffa, Nikolai Bakhtin, Mikhail Bakhtin's brother, and from these literal connections Eagleton suggests links between Wittgenstein's theories of language and difference and Derrida's deconstructions and Adorno's negative dialectics. The section which interests us is "Language as Fetishized Exchange". Eagleton begins with a typically provocative and interesting version of Derrida:

For Jacques Derrida, what forestalls the sealing of precise meaning in an equitable exchange of signs is the fact that each signifier

has a history of use-values whose traces disrupt such a contract. The productive forces of language threaten to burst and disseminate beyond the social relations of meaning. The Saussurean sign, in short, is the sign as commodity, repressing its traces of production, its value defined by abstract exchange rather than by social use. 26

The point does not remain metaphorical as Eagleton turns to Marxist thinkers who have derived philosophy from the sphere of exchange and commodity production. The central text is Lukács's History and Class Consciousness, but Eagleton is more concerned with "Adorno and Strategies of De-reification", Adorno's use of Lukacs's insight into the commodity and philosophy, Adorno, Derrida, and Wittgenstein, and the parallels between their undertakings. Eagleton cites a monetary metaphor from Wittgenstein's Philosophical Investigations:

"You say: the point isn't the word, but its meaning, and you think of the meaning as a thing of the same kind as the word, though also different from the word. Here the word, there the meaning. The money and the cow that you can buy with it." (But contrast money and its use). (p.83)

Wittgenstein implies "that money, like language, derives its value from its multiple social uses; but the value of my money is not of course determined by what I use it for. Money is metaphysics incarnate" (p.83). Eagleton continues that:

It is deeply ironic that Wittgenstein should offer as an image of use-value the 'universal equivalent' (Marx). By trusting to money as difference - you can do many varied things with it, he hints - he merely obscures its function as an extinguisher of difference; just as, in highlighting the use-values of language, he obscures the fact that such uses nonetheless remain prisoners of metaphysical assumptions. (p.84)

Eagleton turns to Wittgenstein's friendship with George Thomson, Marxist professor of Classics at Birmingham University. He speculates about whether Thomson discussed ideas later presented in The First Philosophers (1955); published after Wittgenstein's death the work is relevant to Wittgenstein's attempts to demystify philosophy. Thomson relates the emergence of philosophy, as distinct from mythology, to the growth of commodity production.

The formalizing, abstracting, quantifying, homogenizing and universalizing characteristics of philosophy, so Thomson claims, are the product of the generalization of commodity exchange and the invention of coinage in the Greece of the seventh and sixth centuries B.C. (p.85)

George Thomson's debt to the work of Sohn-Rethel is mentioned, and Eagleton suggests that both have "distinctively reductionist flavour... It is not easy to find a balance in this kind of theorizing between vague homologies on the one hand and crudely direct causality on the other" (p.85). We will, however, sketch some of the arguments of Sohn-Rethel's Intellectual and Manual Labour, (1978).

Although Sohn-Rethel's work is not as immediately relevant to literary studies as some of the other theories and examples we have considered, he accounts for the historical emergence of the division between intellectual and manual labour, a division which obviously structures cultural work as much as scientific. What acts as the main element of his critique of epistemology is the view "that abstraction was not the exclusive property of the mind, but arises in commodity exchange", to be found in Marx, "when he speaks of an abstraction other than that of thought". (S-R, p.19). Exchange-value is abstract value in contrast to the use-values of commodities. And:

The form in which commodity-value takes on its concrete appearance as money - be it as coinage or bank-notes - is an abstract thing which, strictly speaking, is a contradiction in terms. (S-R. p.19)

Exchange presents, precisely, an abstraction which does not arise in thought. From this beginning he establishes three points:

- (a) that commodity exchange is an original source of abstraction;
- (b) that this abstraction contains the formal elements essential for the cognitive faculty of conceptual thinking; (c) that the real abstraction operating in exchange engenders the ideal abstraction basic to Greek philosophy and to modern science (S-R p.28)

The key to "the historical exploration of the abstract conceptual mode of thinking" and the resulting division of intellectual and manual labour is the formal analysis of the commodity (S-R p.33). The importance

of this division of labour is highlighted by our present situation: the domination of science and technology, the existence of class divisions in socialist countries where property rights have been abolished but the division of labour is left intact (S-R, p.37).

He suggests that: "The interrelational equation posited by an act of exchange leaves all dimensional measurements behind and establishes a sphere of non-dimensional quantity...the postulate of the exchange equation abstracts quantity in a manner which constitutes the foundations of free mathematical reasoning" (S-R, p.47). And he notes that Pythagoras, "who first used mathematical thought in its deductive character, followed after the first spread of coinage in the seventh and sixth centuries B.C.", and is now believed to have himself helped to institute a system of coinage in Kroton (S-R, pp.47-8). Exchange enforces abstraction of time and space (S-R, pp.48-9). Although this abstraction only exists in the human mind it does not emerge from consciousness but from the activity of exchange.

This real abstraction is the arsenal from which intellectual labour throughout the eras of commodity exchange draws its conceptual resources. It was the historical matrix of Greek philosophy and it is still the matrix of conceptual paradigms of science as we know it. (S-R, p.57).

The invention of coinage is discussed (S-R p.59), and, like Goux, Sohn-Rethel relates it to Plato (S-R,p.63). What comes into existence in the economic development of the Greek city-states "is the capacity of conceptual reasoning in terms of abstract universals, a capacity which established full intellectual independence from manual labour" (S-R,p.60). The historical origin of these "non-empirical, 'pure' concepts" is traced to "the real abstraction of commodity exchange": "This is the only way in which justice can be done to the nature of intellectual labour and of science and yet avoid idealism" (S-R,p.66) He amasses examples from diverse periods and disciplines: the move

from the manual skill of the Egyptian art of the rope to Greek geometry (S-R, pp.101-2); the shift from the artisan's practical knowledge to the development of both capital and mathematics (S-R, pp.112-3); Galileo's principle of inertial motion and the motion "contained in the real abstraction of commodity exchange" (S-R, p.127); Imperialism and Taylorisation (S-R, pp.146-7).

Sohn-Rethel's work has been discussed partly to provide a theoretical framework for the following chapter's discussion of monetary metaphors, but also because such an approach is not as well known as the developments that lead from Lukács to Barthes, for example. Another little-known, and more directly relevant, theorist is Ferruccio Rossi-Landi who takes up the challenge of a Marxist semiology in his Linguistics and Economics. Rossi-Landi maintains the "relative 'sameness'" of two social processes, "the production and circulation of goods (in the form of commodities)", and "the production and circulation of sentences (in the form of verbal messages)" (R-L, p.5). What is most significant about Rossi-Landi is that this 'sameness' is not only found at the level of form and exchange but based on production. For everything that has value and thus everything that has meaning is the product of human work: "All social sign systems...have meaning and value as products of human work" (R-L, p.6). Politics, the economy, jurisprudence are social sign systems but non-verbal sign systems are not reducible to verbal sign systems; they exist together with a reciprocal influence but with no priority granted (R-L, pp.17-8). As he states later on there is no civilisation that is "only material" or "only linguistic" (R-L, p.70). "Sign systems, both verbal and non-verbal, are systems of artefacts. Non-verbal production exists; so does verbal production" (R-L, p.33). But non-verbal artefacts are not used as signs only,

and even when non-verbal objects are produced expressly as signs there is a "residue": "One can blow one's nose on signal flags; on phonemes, one cannot, and not even generated sentences are big enough" (R-L,p.34). The relative 'sameness' is not identity.

"If man is the product of his own work, then work is the unique dimension for the explanation of that essential part of man-language" (R-L,p.48). But how do we conceive of work as the dimension of language?

The speaker is a linguistic worker: in him is to be found the spring of linguistic operations, of the expenditure of linguistic labor-power. Such expenditure invests already existing products, united in the system of the language. As an extremely complex, human, social product, language offers to every linguistic worker an immediately accessible patrimony (as we shall say, a "constant capital") of linguistic materials, instruments, and 'money'. (R-L,p.48)

And:

exactly as it happens in the field of material production, the speaker uses the products of previous work even without being conscious of it, and usually considers these products natural (spontaneously physiocratic conception of language). At the most he arrives at considering the language as capital and speech as a sort of commerce (mercantilistic conception of language...) (R-L,p.49)

Exactly as happens in the field of material production these physiocratic and mercantalistic conceptions prove the need for a theory of value based on labour. This is what Ross-Landi sets out to do.

He argues for a homology between linguistic production and material production which is both logico-structural and historico-genetical.

Between material artefacts like wooden planks, shoes or automobiles, and linguistic artefacts like words, sentences or discourses, a constitutive homology can be traced. It can be baptized with the brief expression homology of production (R-L,p.70)

In an extremely useful section, "Analogy, Isomorphism, and Homology", he distinguishes between these three ways of relating the economic and the linguistic. In a footnote he suggests that homology is a successful intellectual tool because it really exists (R-L,p.72). For homology two things are different but with a specific similarity between

them, and it is different from analogy in not starting after the artefacts but following their structure-in-becoming. That is to say that analogy sees an immobile, a posteriori similarity, superimposing the one upon the two, whereas homology recognises an original unity and is a genetic returning of the two to the one, recognising that a process has divided the one into two. Isomorphism is dismissed as an arrest of dialectics, a caricature of homological work. The homological is inside the social, not comparing language with society to see shared structures as the analogical would, but instead seeing language in society and society in language. (R-L, pp.73-6)

Material production and linguistic production are compared at different levels of complexity: the utensil, both product of work and object for use or further work, is compared to simple sentences (R-L, p.91); further elaboration leads to machines and syllogisms, combinations of utensils and sentences (T-L, p.94); then complex and self-sufficient mechanisms, automobiles, automatic looms, printing machines, office calculators and, in linguistic production, books, essays, speeches, lectures, (R-L, p.101); with total automation, for example the computer, linguistic and material production meet, hard-ware and soft-ware (R-L, p.102); another level of complexity is non-repeatable production, "original" artefacts, very special cars, ocean liners, yachts, and literary production (R-L, p.104). Obviously the historical development of these two productions is different to their meeting at these points of similarity. The structural nature of the argument here can be seen in the table of complexity (R-L, p.107).

He sees economics as the study of exchange rather than production or consumption; put briefly "economics is the study of commodity-messages" (R-L, p.134). But if "merchandization is a form of semiotization",

this does not reduce commodity -production to the realm of the semiotic (R-L,p.145). For, "with commodity-messages information is transmitted about human work, about the way in which the society is organized, about exploitation" (R-L,p.135). The commodity-message presupposes a market: "A linguistic community appears as a sort of immense market, in which words, syntagms and sentences, used as verbal messages, circulate in the same way as commodities do"(R-L,p.138). Messages have exchange-value through being circulated on a linguistic market where having a value equals having a meaning, a message being worth something insofar as it means something. Every message on the market has both use-value and exchange-value for one person to be able to tell another something and for the other person to understand; use-value being seen as the satisfaction of communicative needs (R-L,pp.139-41)

Stressing that he is not comparing two heterogeneous activities but two sign systems, Rossi-Landi continues to state "not only that capital is a non-verbal sign system, i.e. a kind of 'language' (langue), but also that a language is a kind of capital" (R-L,p.145). In a section entitled "Linguistic Capital", he argues that "a language is homologous to what is understood by the constant part of a capital (or accumulated wealth, or patrimony)" (R-L,p.146). In a sub-section, Linguistic "money", Rossi-Landi gives examples of monetary metaphor (the "coinage of words", logic as the "money of thought", and so on) suggesting that such constructions see wealth in language without seeing work (R-L,pp.150-1). He suggests a series of correspondences between elements of the field of language and the progression from barter to simple exchange to mercantile production to capitalist production to neocapitalist production (R-L,pp.151-2). He argues that the idea of the independence of expression and knowledge from production is a key feature of

bourgeois ideology: "The purpose is to subtract something from work; there must be something which has not been produced" (R-L,p.181).

His work closes with a section concerned with "The Exploration of Sign Systems", introducing the concept of "Linguistic private property" (R-L,pp.183-5).

The one thing that the readings presented so far have in common is an attempt to evade "economism". Even Sohn-Rethel's determinism cannot be described in terms of the base and superstructure, as he allows physics, for example, its autonomy, only explaining its possibility, the conditions for its emergence. The most considerable advance made in Marxist cultural studies has been that one is no longer, as it were, measuring the skidmarks of distortion between base and superstructural text. Gramsci has been important here in stressing the importance of the cultural in the survival of bourgeois hegemony, thus opening up a space for cultural struggle. A necessary displacement within literary studies has transformed the question from Literature and Society to "Literature" in the social. Raymond Williams:

If the art is part of the society, there is no solid whole, outside it, to which, by the form of our question, we concede priority. The art is there, as an activity, with the production, the trading, the politics, the raising of families. 27

Williams's cultural materialism sees literature in the social, indeed constructed there, some works being claimed as literature others relegated to marginal status. The insight of cultural materialism can be connected to the work of Foucault around his idea of power as "always already" present in discourse. Thus literary discourse is seen in its historicity and intertextuality, entangled with other discourses. As Lentricchia writes:

Literary discourse in the wake of Foucault no longer needs to be forced into contact with political and social discourses, as if these were realms outside of literature which writers must be dragged into by well-meaning critics. 28

Literary discourse is there already.

Althusser's "relative autonomy" allows us to see literary discourse in its specificity, related to the social formation in a complex, decentred and overdetermined way. It should be pointed out that this term emerges from political necessity, clearing a space within the Communist Party for theory, and, for Althusser, explaining Stalinism as errors within a superstructure while maintaining that the base of the Soviet Union is socialist.²⁹ However, the position we will examine from Althusser concerns a politics of the word. In an interview with Maria-Antonietta Macciocchi, Althusser says:

Why does philosophy fight over words? The realities of the class struggle are "represented" by "ideas" which are "represented" by words. In scientific and philosophical reasoning, the words (concepts, categories) are "instruments" of knowledge. But in political, ideological and philosophical struggle, the words are also weapons, explosives or tranquillisers and poisons. Occasionally the whole class struggle may be summed up in the struggle for one word against another word. Certain words struggle amongst themselves as enemies. Other words are the site of an ambiguity: the stake in a decisive but undecided battle...The philosophical fight over words is a part of the political fight. Marxist-Leninist philosophy can only complete its abstract, rigorous and systematic theoretical work on condition that it fights both about very "scholarly" words (concept, theory, dialectic, alienation, etc.) and about very simple words (man, masses, people, class struggle).

Michel Pêcheux extends the point, writing that it is not just a question of "words" but of the region of the discursive, the place a word can occupy and the interdiscursive connections that give it meaning.³⁰

Perhaps any word can be a site of struggle. This has been suggested by Volosinov in his Marxist philosophy of language. As class does not coincide with "the sign community", "different classes will use one and the same language. As a result, differently oriented accents intersect in every ideological sign. Sign becomes an arena of the class struggle".³¹ This emphasis on the social multiaccentuality

of the sign is crucial. It seems likely that different words at different conjunctures will have more or less (but never no) potential for conflicting uses. This is not quite as simple as it seems however, as Walter Benn Michaels has demonstrated with the apparently unproblematic words "chicken" and "rocks".³² Any word can have semantic or political debate formed around it; its proper meaning is a function of context, situation, and the chain in which it is inscribed. This politics of a word has great relevance for my work, as it deals with the word "economy" in critical discourse. This "economy" is supposed to be a tool for fixing the proper meaning, choosing the unique word. However, as we shall see, it is itself the site of conflicting uses. The history of its function in critical discourse undermines its project.

Having considered work that is predominantly Marxist we now arrive at theories which have been both claimed by Marxism and rejected. They will be examined, however, not from the point of view of their compatibility with Marxism but for their specific contribution to the understanding of the economies of a text. The central text is S/Z, which investigates and disrupts "the three major forms of exchange by which society reproduces itself (language, sexuality and economics), each of which requires a fixed positionality (addresser - addressee; masculine - feminine; buyer - seller)." ³³ Barthes's reading of Balzac's Sarrasine stands between structuralism and post-structuralism, between codes and play. I will extract the sections of this work which are relevant to textual and historical economies.

In section XLX ("INDEX, SIGN, MONEY"), Barthes follows the text's concern at a historical shift:

In the past (says the text), money "revealed"; it was an index, it furnished a fact, a cause, it had a nature; today it "represents" (everything): it is an equivalent, an exchange, a representation:

a sign...The difference between feudal society and bourgeois society, index and sign, is this: the index has an origin, the sign does not... 34

Parisian indifference to the origin of fortunes demonstrates the withdrawal of money from the domain of the index and the origin. A parallel is drawn between this empty money and castration. In the old society wealth was something that indicated something of a different order, nobility. Whereas in the sign:

the two elements interchange, signified and signifier revolving in an endless process: what is bought can be sold, the signified can become signifier, and so on. Replacing the feudal index, the bourgeois sign is a metonymic confusion. (p.39)

In section XXXVIII ("CONTRACT-NARRATIVES"), Barthes writes "in order to be produced, narrative must be susceptible of change, must subject itself to an economic system" (p.88). Desire is the origin of narrative but to produce narrative desire must enter "into a system of equivalents and metonymies" (p.88). In Sarrasine, "a night of love for a good story":

Narrative: legal tender, subject to contract, economic status, in short merchandise, barter which, as here, can turn into haggling, no longer restricted to the publisher's office but represented, en abyme, in the narrative. This is the theory Sarrasine offers as a fable. This is the question raised, perhaps, by every narrative. What should the narrative be exchanged for? What is the narrative "worth"? (p.89)

In Balzac's story "the narrative is exchanged for a body (a contract of prostitution)"; in The Thousand and One Nights, stories are exchanged for life itself; in Sade, "an orgy for a dissertation":

by a dizzying device, narrative becomes the representation of the contract upon which it is based: in these exemplary fictions, narrating is the (economic) theory of narration: one does not narrate to "amuse", to "instruct", or to satisfy a certain anthropological function of meaning; one narrates in order to obtain by exchanging; and it is this exchange that is represented in the narrative itself: narrative is both product and production, merchandise and commerce, a stake and the bearer of that stake: a dialectic even more explicit in Sarrasine since the very "contents" of the Narrative-as-Merchandise (a story of castration) will prevent the bargain from being completed...(p.89)

In the next section XXXIX, Barthes considers the relation of this

narrative within a narrative:

The nesting of the blocks of narrative is not (merely) ludic but (also) economic...narrative is determined not by a desire to narrate but by a desire to exchange: it is a medium of exchange, an agent, a currency, a gold standard. (p.90)

There are three points of entry into the symbolic field:

The rhetorical route discovers the transgression of the Antithesis, the passage through the wall of opposites, the abolition of difference. The route of castration, strictly speaking, discovers the pandemic void of desire, the collapse of the creative chain (bodies and works). The economic route discovers the disappearance of all fake currency, empty Gold, without origin or odor, no longer an index but a sign, a narrative corroded by the story it bears. These three routes are all conducive to starting the same disturbance in classifications: it is fatal, the text says, to remove the dividing line, the paradigmatic slash mark which permits meaning to function (the wall of the Antithesis), life to reproduce (the opposition of the sexes), property to be protected (rule of contract). In short, the story represents... a generalized collapse of economies: the economy of language, usually protected by the separation of opposites, the economy of genders (the neuter must not lay claim to the human), the economy of the body (its parts cannot be interchanged, the sexes cannot be equivalent), the economy of money (Parisian Gold produced by the new social class, speculative and no longer land-based - such gold is without origin, it has repudiated every circulatory code, every rule of exchange, every line of propriety - in French, a justly ambiguous word propriété, since it indicates both the correction of meaning and the separation of possessions). This catastrophic collapse always takes the same form: that of an unrestrained metonymy. By abolishing the paradigmatic barriers, this metonymy abolishes the power of legal substitution on which meaning is based: it is then no longer possible regularly to contrast opposites, sexes, possessions; it is no longer possible to safeguard an order of just equivalence; in a word, it is no longer possible to represent, to make things representative, individuated, separate, assigned; Sarrasine represents the very confusion of representation, the unbridled (pandemic) circulation of signs, of sexes, of fortunes (pp.215-6)

If Barthes is able to reveal these economies and their collapse that is partly due to his own rupturing of a contract, the contract which positions the reader as passive consumer. Thus S/Z opens with the declaration: "the goal of literary work (of literature as work) is to make the reader no longer a consumer, but a producer of the text" (p.4). The economy of literature is structured "by the pitiless divorce which the literary institution maintains between the producer of the text

and its user, between its owner and its customer, between its author and its reader" (p.8). One must reread, "an operation contrary to the commercial and ideological habits of our society", which wishes us to discard the story once it has been consumed in order to move on to, and buy, another story (p.15). Rereading is, however, immediate, (there is no first reading), and it is no longer consumption but play. The point I wish to stress is that the economies represented and ruined in Balzac's text are connected to this other reversal, the reader becoming producer, consumption becoming play.

Barthes relates different orders through linguistics; the economies all collapse according to the form of metonymy. Tony Tanner's work on a parallel collapse of contract and narrative draws on a wide range of disciplines and discourses for support but, arguably, privileges anthropology, especially Lévi-Strauss's theory of the exchange of women. Anthropology seems to offer an analysis which sees rules of kinship and marriage, economic rules, and linguistic rules as systematically interdependent. For Tanner such an approach illuminates the novel and its central concern with marriage and its fascination with adultery. The novel of adultery may threaten society in a more profound manner than novels addressed to specific social abuses.

Tanner suggests that:

if rules of marriage, economic rules, and linguistic rules are in some way systematically interdependent, then the breakdown of one implies the possible breakdown of all three. Thus, to spell it out, the failure of marriage as a binding form may either presage or be isomorphically related to the imperilment of the particular economic system in which it is embedded and to a possible crisis in the status and ownership of the accepted discourses. If the marriage contract is broken in some radical way, then economic contract may become problematical, and the author may find that he is forced to break his "contract" with his readers. The crisis for the bourgeois novelist, we might say, was not a failure of contact but a failure of contract that involved all the systems of exchange in the society of which he was a member. 35

Barthes draws on the apt ambiguity of propriété, its reference to property and to language, and this can lead us into the economies of Jacques Derrida. The model of the line, the possibility of linearity, "has been structurally bound up with that of economy, of technics, and of ideology".

This solidarity appears in the process of thesaurization, capitalization, sedentarization, hierarchization, of the formation of ideology by the class that writes or rather commands the scribes. 36

In a long note Derrida cites several sources for "this structural solidarity, particularly between capitalization and writing" (G,p.332).

Derrida writes of a "complicity of origins" which may be called "arche-writing"; a complicity in which origin itself is dissolved.

He states that:

all clergies...were constituted at the same time as writing and by the disposition of graphic power, that strategy, ballistics, diplomacy, agriculture, fiscality, and penal law are linked in their...structure to the constitution of writing; that the origin assigned to writing had been...always analogous in the most diverse cultures and that it communicated in a complex but regulated manner with the distribution of political power as with familial structure; that the possibility of capitalization and of politico-administrative organization had always passed through the hands of scribes...that...the solidarity among ideological, religious, scientific-technical systems, and the systems of writing which were therefore more and other than "means of communication" or vehicles of the signified, remains indestructible; that the very sense of power and effectiveness in general...was always linked with the disposition of writing; that economy, monetary or pre-monetary, and graphic calculation were co-originary, that there could be no law without the possibility of trace...all this refers to a common and radical possibility that no determined science, no abstract discipline, can think as such. (G,pp.92-3)

And again, on writing, hierarchy and power, and their connection:

This phenomenon is produced from the very outset of sedentarization; with the constitution of stocks at the origin of life in general, when, at very heterogeneous levels of organization and complexity, it is possible to defer presence, that is to say expense or consumption, and to organize production, that is to say reserve in general. (G,pp.130-1)

Elsewhere writing and the economic are connected in an argument of Rousseau's, that the alphabet must have been invented by commercial people who, in travelling to different countries, need to invent

common characters. "The trader invents a system of graphic signs which in its principle is no longer attached to a particular language" (G,p.299). This system favours trade and facilitates the circulation of signs.

This movement of analytic abstraction in the circulation of arbitrary signs is quite parallel to that within which money is constituted. Money replaces things by their signs, not only within a society but from one culture to another, or from one economic organization to another. That is why the alphabet is commercial, a trader. It must be understood within the monetary moment of economic rationality. The critical description of money is the faithful reflection of the discourse on writing. In both cases an anonymous supplement is substituted for the thing. Just as the concept retains only the comparable element of diverse things, just as money gives the "common measure" to incommensurable objects in order to constitute them into merchandise, so alphabetic writing transcribes heterogeneous signifieds within a system of arbitrary and common signifiers: the living languages. It thus opens an aggression against the life that it makes circulate. If "the sign has led to the neglect of the thing signified", as Emile says speaking of money, then the forgetfulness of things is greatest in the usage of these perfectly abstract and arbitrary signs that are money and phonetic writing. (G,p.300)

In this discussion of Rousseau, Derrida maps out an area where money and writing are bound together in a critique of representation. This has affinities with Derrida's most sustained intervention in theorising the relations between the monetary and the linguistic, "White Mythology: Metaphor in the Text of Philosophy". This important work will be discussed in the next chapter where Michel Foucault's work will also be considered.

In "From Restricted to General Economy: A Hegelianism without Reserve", Derrida considers Bataille's writing, his idea of "sovereignty" and "general economy". What is stressed here is loss; loss of meaning and our relation to this loss of meaning; the excesses of energy that cannot be utilised and therefore cannot appear in a restricted economy as they are lost without meaning (W&D,p.270). Derrida envisages a writing which says nothing except "neither this, nor that" (W&D,p.273); a "destruction of discourse" which multiplies words in "a kind of

potlach of signs that burns, consumes, and wastes words" (W&D, p.274).

Elsewhere Derrida writes

of a relationship between a différance that can make a profit on its investment and a différance that misses its profit, the investiture of a presence that is pure and without loss here being confused with absolute loss, with death. Through such a relating of a restricted and a general economy the very project of philosophy, under the privileged heading of Hegelianism, is displaced and reinscribed. The Aufhebung - la relève - is constrained into writing itself otherwise. Or perhaps simply into writing itself. Or, better, into taking account of its consumption of writing. (M, p.19)

Derrida's point is clarified in Alan Bass's lucid footnote. Bass writes that Derrida sees Hegel "as the great philosophical speculator":

For Derrida the deconstruction of metaphysics implies an endless confrontation with Hegelian concepts, and the move from a restricted, "speculative" economy - in which there is nothing that cannot be made to make sense, in which there is nothing other than meaning - to a "general" economy - which affirms that which exceeds meaning, the excess of meaning from which there can be no speculative profit - involves a reinterpretation of the central Hegelian concept: the Aufhebung. (M, p.19)

Aufhebung literally means "lifting up" but it also carries the double meaning of conservation and negation. Hegelian dialectics are a process of Aufhebung: "every concept is to be negated and lifted up to a higher sphere in which it is thereby conserved. In this way, there is nothing from which the Aufhebung cannot profit" (M, p.19).³⁷ Thus Derrida will use (in "White Mythology") the French term usure: a term which means "both usury, the acquisition of too much interest, and using up, deterioration through usage", demonstrating, as Bass puts it, that:

For Derrida, the "general economy" is the one that shows how metaphysics's eternal attempt to profit from its ventures is based upon an irreducible loss, an "expenditure without reserve" without which there could be no idea of profit. (M, p.209)

If Derrida links writing and economic development in an attempt not so much to trace their common origin but to suggest a common origin in the trace, and if the concept of general economy helps explain the relations between his writing and philosophy, his most powerful

intervention is around the idea of the proper. Derrida's use of "le propre" by implying its range of meanings at once, challenges its project: le sens propre (literal meaning), that which is one's own, that which is legally owned - "all the links between proper, property, and propriety", as Bass says, (M,p.4). In Of Grammatology:

The horizon of absolute knowledge is the effacement of writing in the logos, the retrieval of the trace in parousia, the reappropriation of difference, the accomplishment of what I have elsewhere called the metaphysics of the proper (le propre - self-possession, propriety, property, cleanliness). (G,p.26)
To make enigmatic what one thinks one understands by the words "proximity", immediacy, "presence" (the proximate (proche), the own (propre), and the pre- of presence), is my final intention in this book. (G,p.70)

In this work Derrida argues that "writing" begins with the proper name, with it being erased in a system (G,p.108). For "the name, especially the so-called proper name, is always caught in a chain or a system of differences" (G,p.89):

the proper-ness of the name does not escape spacing. Metaphor shapes and undermines the proper name. The literal (propre) meaning does not exist, its "appearance" is a necessary function - and must be analyzed as such - in the system of differences and metaphors. (G,p.89)

Derrida's "La parole soufflée" considers the proper in Artaud (W&D,p.183).

Artaud's idea of God robbing man of his value, and its connection with defecation, is related in a footnote to Marx. Derrida writes that "Each time that it operates within the framework that we are attempting to restore here, Artaud's language has a precise resemblance, in its syntax and vocabulary, to that of the young Marx" (W&D,p.325).

After citing Marx Derrida states:

This juxtaposition escapes the realms of intellectual puttering or of historical curiosity. Its necessity will appear...when the question of what belongs to that which we call the metaphysics of the proper (or of alienation) is posed. (W&D,p.325)

The question of the proper is posed, polemically, in Derrida's work on Nietzsche, women, and style. Here it is related to a process of appropriation, conceiving sexual difference in terms of giving and taking,

and so on (S,p.109). Derrida writes that: "Not only is appropriation a sexual operation, but before it there was no sexuality" (S,p.111). The power of appropriation is seen through its organisation of "both the totality of language's process and symbolic exchange in general. By implication, then, it also organized all ontological statements" (S,p.111). And here we meet the challenge of this question:

And the question of proper-ty (propre) has only to loom up in the field of economy (in its restricted sense), linguistics, rhetoric, psychoanalysis, politics, etc., for the onto-hermeneutic interrogation to reveal its limit. ...The discourse that does not expand on this problem, that settles comfortably into its own private domain, this discourse also never departs from the onto-hermeneutic presupposition, but remains in its pre-critical relation to the presence of the spoken word, to a natural language, to perception, visibility, in a word, to consciousness, and its phenomenological system. (S,p.113)

The question of "economy" in the nineteenth century is caught up in a concern with style, with proper words in proper places, which will be examined later, and which Derrida's unfolding of the chain of the proper illuminates.

Other post-structuralist readings which examine the way the economic is interrelated with the textual and the sexual take as their texts, works by Baudelaire, Joyce and Pound. Barbara Johnson begins her reading of Baudelaire at the point where "the aesthetic notion of correspondences takes on an economic meaning".³⁸ Baudelaire's prose poem ("Invitation au Voyage"), "reveals that 'poeticity' has its own economy, that the equating of signifier with signified, of the lady with the land, functions in the same way as the equating of wage with labor, or of product with price" (p.35). But the prose poem situates its "ultimate object of desire" in opposition to the economic. Baudelaire's "priceless, 'incomparable' flower" represents "the highest poetic value", locating poetry's regime "somewhere beyond and above the economic sphere" (p.35). As Johnson points out this "aesthetic

transcendence of the structure of economic exchange" is a commonplace of traditional theories of poetry (p.35). She quotes Kant and Valéry and summarises this economy of poetry:

The economy of the work of art is thus organized around a signifying surplus that transcends the mere exchange between signifiers and signifieds, between tenors and vehicles (p.36)

Poetic value stems from this excess: the system of exchange leads from what may be compared to the incomparable. Barbara Johnson asks how we are to understand "this paradoxical relation between a system of metaphorical equivalences and the engendering of its own transcendence" (p.36). "Curiously, Marx describes in these same terms the relation between a system of direct exchange and the emergence of capitalism" (p.36). She then presents a series of juxtapositions of Baudelaire and quotations from Capital (pp.36-8). This "collage of quotations":

suggests a resemblance between Poetry and Capital, through their common way of transcending a system of equivalences in the very process of perpetuating it. The circulation of language as poetry is strikingly similar to the circulation of money as capital, and the "poetic" could indeed be defined as the surplus-value of language.(p.38)

A writer who bases his poetic on linguistic and economic study is Ezra Pound. Maud Ellman's "Floating the Pound: The Circulation of the Subject of The Cantos" does not deal with the overt economics of Pound's work. Instead her work mobilises different discourses, (the psychoanalytic identification of money and faeces, Derrida's logic of the "hymen"), in order to implicate Pound in his own critique of usury. Ellman, in another article, unravels the textual and sexual economies of A Portrait of the Artist as a Young Man: an "economy of flows" whose currencies are "Semen, blood, urine, breath, money, saliva, speech and excrement"; and an economy of hoarding which withdraws words, paralysing them into "literature".³⁹ The economic here does not determine, even in the last instance, there is no question of a

historical economy in which the text is consumed or produced. The reading remains powerful and non-reductive and yet we may wonder if there is not a central mystification in this proliferation of economies. This is a challenge we will meet in the next chapter.

So far I have not emphasised the differences between writers or theories, preferring to present a range of positions and concerns which may illuminate the economies of a text. Obviously this survey cannot hope to be exhaustive, and its main aim has been to suggest possibilities and to outline a theoretical frame for the rest of this work. Turning to work by Leo Bersani and Walter Benn Michaels, we can consider the question of whether a textual economy may "prefer" a historical economy. That is to say whether a novel affirms a position, implies an ordering of the economic, through its own system rather than as the ventriloquist's dummy of dominant ideologies.

Leo Bersani considers the implications of desire in Balzac's fiction, suggesting that the message of La Peau de Chagrin is simple: "desire disintegrates society, the self and the novel".⁴⁰ He examines Balzac's "mystique of chastity", the connection forged in his work between power and sexual purity or restraint, the "'special riches'" of virginity (p.72). (There is a connection between this argument and my own, in chapter eight, concerning virginity, organic form, the principle of autarky). Bersani writes of the connections between various kinds of "excessive spending" in Balzac's work; arguing that La Peau de Chagrin "is interestingly suggestive about the connection between a social economy and the imagination of desire" (p.73). Writing of a capitalist economy, he says:

It is an economy dependent on speculation and the accumulation of debt. Indeed, it even glamorizes the speculator; he is the hero of an economy which encourages real debts for the sake of imaginary profits, and which invests money in the fate of money itself...

The effect of a capitalistic economy on the psychology of desire can only be to make desire seem irresistibly lurid: desire is the dangerous condition for enormous gains, a risky willingness to spend which may end in a ruinous obligation to pay. (p.74)

Balzac's life is invoked: he was "an inveterate speculator, and the psychology of desire in his work faithfully reflects his reckless financial gamblings" (p.74).

The real fate of speculative desire in capitalistic society thus makes the naturally disruptive nature of desire all the more terrifying. The self must be saved from expenditure of energy imagined to be as ruinous as the capitalist's risky investments. Balzac exposes the melodramatizing effect on desire of a specific economic context by his own vulnerability to that context. (p.74)

The winner, in this Balzacian mesh of economies, is the hoarder who profits from other's speculation and saves desire.

In an excellent article Walter Benn Michaels takes issue with Bersani's argument. Michaels starts with Dreiser's Sister Carrie, specifically Carrie's "popular" understanding of money. Her definition of money, as something others have and you want, "includes the element of desire": "money for her is never simply a means of getting what you want, it is itself the thing you want, indeed it is itself your want."⁴¹ For Michaels, "the central economic questions posed by Sister Carrie" are:

if money, by definition, is the desire for money, then money can never quite be itself. And if money can never succeed even in being itself, how can it ever become what Carrie also thinks it is, "power in itself"? (p.375)

Against Carrie's position Michaels poses Ames, the novel's young electrical engineer, suggesting that his economic model is shared by many critics. This "model is an economy of scarcity, in which power, happiness, and moral virtue are all seen to depend finally on minimizing desire" (p.376). Its ideal "is satisfaction, a state of equilibrium in which one wants only what one has" (p.376). Its enemy "is a conception of desire as disrupting this equilibrium, desire, which, exceeding and outstripping any possible object, is in principle never satisfied" (p.376). Carrie's "popular understanding" of money is a version of this "more

general economy of excess", and thus rejects Ames's ideal "and the humane values of equilibrium and moderation which accompany that ideal" (p.376). What Michaels suggests is that:

Carrie's economy of desire involves an unequivocal endorsement of what many of Dreiser's contemporaries, most of his successors, and finally Dreiser himself regarded as the greatest of all social and economic evils, the unrestrained capitalism of the late nineteenth and early twentieth centuries. The power of Sister Carrie, then, arguably the greatest American realist novel, derives not from its scathing "picture" of capitalist "conditions" but from its unabashed and extraordinarily literal acceptance of the economy that produced those conditions. (pp.376-7)

A reading of Howells's The Rise of Silas Lapham is suggested, which concludes that, "The goal of realism, literary and moral, is...to minimize excess" (p.378). Howells is concerned with avoiding the disproportion of the sentimental novel (its excessive treatment of love), and one of his characters advocates a natural economy of pain, teaching the refusal of unhappiness that stems from false ideals. In Howells's novel realism is identified with a morality and an economy which are anticapitalist.

The Laphams's paint business changes from a cottage industry to a major manufacturer. After their careful domestic economy of saving the Laphams are unsure of how to use their new wealth, attempting to buy their way into society, and speculating in stocks. These new uses of wealth jeopardise their fortune and their family. and , "the novel ends with a vindication of realism and domesticity both, at the expense of speculation" (p.380). Michaels quotes Howells's comparison of "values" in a painting with the values of rents, stocks, real estate: "'you never hear of values in a picture shrinking'" (p.381)

This painter's aesthetic is essentially, for Howells, the aesthetic of realism. It is by definition hostile to capitalism not because it necessarily exposes the miserable conditions that a capitalist economy creates (indeed, The Rise of Silas Lapham does not) but because it is identified with a fundamentally agrarian, anticapitalist vision of the world. The popular novel with its

"monstrously" disproportionate emphasis on love and self-sacrifice, turns out, surprisingly enough, to be the literary equivalent of the greedy and heartless stock market, which produces wealth out of all proportion to labor or merit. Realism, however, is Howells' literary equivalent of the Laphams' domestic economy and of the Reverend Sewell's "economy of pain". All three stand in precarious opposition to the excesses of capitalism and the sentimental novel or, rather, to the excessiveness which is here seen to lie at the heart of both the economy and the literature. (p381)

Michaels considers Howells's definition of "character" as self-sufficiency and autonomy and compares this to Dreiser's conception. "Where Howells identifies character with autonomy, Dreiser...identifies it with desire", the distinction between what Carrie wants and what she is tends to disappear (p.381). Character itself becomes speculative, inhabited as it is by the desire to be other. Michaels notes the "almost structural impossibility of equilibrium" (p.382) in Dreiser. Love, for example, is either excessive or nonexistent. Sister Carrie reveals that "The economy runs on desire, which is to say, money, or the impossibility of ever having enough money" (p.383). When Carrie goes to see a play it arouses or creates "longings" which she had not previously known; Michaels comments, "the economic function of art is the production of desire" (p.384). Compared to the play Carrie sees the newspapers that Hurstwood reads, about his own experience in the strike, approach realism. Thus: "Realism in Sister Carrie is the literature only of exhausted desire and economic failure" (p.385). This relation of art and desire differs from Howells, "where art, like character, was seen as a kind of still point, a repository of values which resisted the fluctuations and inequalities of industrial capitalism" (p.385). Michaels introduces Bersani's argument that both society and the novel must suppress desire. He points out that Bersani seems to agree with Balzac that desire is essentially subversive and opposed to social power: "His insistence on the opposition between

desire and what he perceives as the capitalist economy of realism" (p.386).

Michaels refers to Bersani's argument, which I have cited above, and comments:

What is peculiar about this account is that to maintain the opposition between industrial capitalism and desire Bersani is forced to see the "gambler" and the "speculator" as threats to the "capitalistic economy" and the nondesiring miser as the quintessential capitalist. But, in fact, gambling and speculation are integral features of a capitalist economy, and the miser's hoard, at least according to Marx, is by definition not capital... (p.386)

Bersani's insistence on the failure of speculation rather than on its gains (possibly because of the use of Balzac's biography), leads him to a misreading of capitalism. ⁴²

In his attempt to identify capitalism with a realist hostility to desire, Bersani thus finds himself constructing a precapitalistic fantasy of capital itself, a fantasy which, interestingly enough, corresponds closely to what I earlier called Howells' domestic economy. Bersani thinks of this economy as capitalist; for Howells, more accurately, it is anticapitalist; for both, realism is its perfect moral expression. The dream of realism is the end of desire. But where Howells regarded desire as capitalist and disapproved it, Bersani regards it as anticapitalist and approves it. (p.386)

Michaels places Dreiser's rejection of equilibrium - a fortune either grows richer or declines - through a parallel found with early nineteenth-century economists' fear of a "stationary state", and another parallel with early twentieth-century Marxists' critique of imperialism and monopoly capital, a critique which stressed the inevitable imperialist expansion caused by an economic disequilibrium, capitalism's need to find new markets. He comments:

We are...so accustomed to identifying capitalism with some form of rugged individualism that it is extraordinarily difficult for us to see what Howells saw quite clearly and what Sister Carrie exemplified - that the capitalism of the late nineteenth and early twentieth centuries acted more to subvert the ideology of the autonomous self than to enforce it. It is a curious and not insignificant irony that the critics who have recently been most active in attending to the deconstruction of the self have characteristically seen themselves as heralding the death of a certain bourgeois mystification when in fact they are merely arriving at an account of self which was already implicit in the writings of Adam Smith and David Ricardo. (p.388)

Another influential figure is located within this network. Michaels turns to Veblen's analysis of the shift from subsistence to surplus production, the surplus bringing with it a leisure-class, conspicuous consumption, and waste. "For Veblen, as for Howells, excess was the enemy" (p.389).

These final comparisons lead Michaels to conclude that something is radically wrong with accounts of Howells as genteel and insufficiently critical and views of Dreiser as uncompromisingly oppositional. The critics who make such points have something wrong "not only with their view of Dreiser and Howells but with their account of the whole question of the literary economy and with the theoretical confusions that seem to me to follow from this account" (p.389). Howells's gentility consists in being scandalized by his society not in being insufficiently critical. And if the scandal in the nineteenth century was excess, "the scandal of gentility today is power. Capitalism, the economy of powerful excess, is scandalous both times" (p.389). He links this to Bersani's idea of the irony intrinsic to the literary text, suggesting that one might argue that "the besetting problem of modern American critical thought has been its inability to imagine an opposition to capitalism free of both gentility and irony" (p.390). His conclusion about Sister Carrie divorces the text's economic vision from its author's. He suggests that Dreiser's own anticapitalism and antisentimentalism were the first stage in making the novel respectable, defusing Carrie's desires and her popular understanding of money and the related textual, social, and moral economies. Sister Carrie itself resists this process by remaining popular (p.390).

Having cited Howells on pictorial values and financial ones ("You never hear of values in a picture shrinking"), I will conclude this chapter with a discussion of James's The Outcry, which concerns the difficulty

of separating pictorial values from monetary ones. What is interesting about this novel, the last James published, in 1911, is the alliance of criticism and the market in speculation. The novel was originally a play (1909) and because of the theatre's interest in social drama it has a deliberately topical theme. This theme relates to the attribution of paintings through new critical methods (the Morelli-Berenson school), the links between this criticism and the market (Bernard Berenson), and the scandal of Britain's privately owned paintings being sold to American collectors, which led to the formation of the National Art Collections Fund in England.⁴³ However, before turning to the text I will outline the elements of another theoretical/political position stressing its relevance to The Outcry.

Jean Baudrillard's For a Critique of the Political Economy of the Sign extends the Marxist critique of political economy to the terrain of the sign, transforming the concepts and priorities of semiology, Marxism, and political intervention. He displaces production to focus on consumption, suggesting that consumption is not a question of use-values and needs, instead "there are only needs because the system needs them".⁴⁴ The term he places outside this system, is symbolic exchange which is where he locates revolutionary potential. Thus the operation of ideology is defined as the reduction of the symbolic to the semiological (p.98). He suggests a homology: exchange value is to use value what signifier is to signified (p.127). Through this homology he connects the sign and the commodity. His main thrust is to argue that Marxism has failed to theorise use-value; use-value is not unproblematic but resembles exchange-value through being also an abstraction and a fetishised social relation (p.131). Use-value and the signified are the effects of exchange-value and the signifier (p.137). They act as the system of exchange's alibi (p.139). This position has the effect of politicising

the semiological: "The operation of the sign, the separation of signs, is something as fundamental, as profoundly political, as the division of labor" (p.189).

One of Baudrillard's interventions is extremely pertinent to The Outcry. He considers "The Art Auction" as a "crucible of the interchange of values", and as "an ideological matrix - one of the shrines of the political economy of the sign" (p.112). The auction foregrounds an issue neglected by Marxism and by political economy; the fact that consumption is never only a purchase which reconverts exchange-value into use-value, "it is also an expenditure" (p.112). That is wealth manifested and spent in creating "differential sign value" (p.113). Baudrillard mentions one of his predecessors in the critical theory of the political economy of the sign, Veblen. He is also engaged, as Veblen was, in examining the "logic of sumptuary values" and its role in maintaining class hegemony (p.115). He suggests that capitalist bourgeois society attempts to consecrate "economic privilege in a semiotic privilege...the ultimate stage of domination" (p.116). Indeed he argues that contemporary society may be becoming "primarily a society of domination by signs" (p.120).

The "crucible of the interchange of values", which Baudrillard finds in the art auction, can also be found in The Outcry. Hugh Crimble and the American Breckenridge Bender examine Lord Theign's art collection. The young critic, Crimble, suggests that the Moretto is really a Mantovano. Lord Theign reacts by saying that he has demolished a name that the family have held dear for generations.

"You may have held the name dear, my lord," his young critic answered; "but my whole point is that, if I'm right, you've held the picture itself cheap."

"Because a Mantovano," said Lord John, "is so much greater a value?"

Hugh met his eyes a moment. "Are you talking of values pecuniary?"

"What values are not pecuniary?"

Hugh might, during his hesitation, have been imagined to stand off a little from the question. "Well, some things have in a higher degree than one, and some have the associational or the factitious, and the some the clear artistic."

"And some," Mr. Bender opined, "have them all - in the highest degree. But what you mean," he went on, "is that a Mantovano would come higher under the hammer than a Moretto?" (O,pp.83-4)

Lord Theign needs money and his daughter, Lady Grace, tells Crimble that he is interested in selling to Bender. He may sell "the possible Mantovano":

"...You've made him aware of a value."

"Ah, but the value's to be fixed!"

"Then Mr. Bender will fix it!" (O,pp.103-4)

Crimble has asked if he can get an expert to study a Mantovano in Verona, to establish if the model is the same in both paintings. Bender asks if he has to believe this judgment to which Lord John replies that the market would have to believe it (O,p.88).

Hugh Crimble believes in criticism being an active social force, preserving art-works for the nation. He tells Bender: "'We're a band of young men who care - and we watch the great things'" (O,p.139).

But his theory of attribution raises the possibility of Lord Theign "'realising' advantageously on such a prospective rise" (O,p.110).

Such a phrase demonstrates a dangerous proximity between critical speculation (the Moretto is a Mantovano) and financial speculation.

The problem is "fixing" an aesthetic value without making the price too attractive. Hugh alerts the press in order to create the "outcry".

Bender cannot understand why Hugh wishes to "boom" the painting: "'You

ask that', said Hugh, 'because it's the boomed thing that's most in

peril'" (O,p.140). Bender compliments Hugh on his "'eye for the rise

in values'" (O,p.140). Yet he does not understand Hugh's wish to have

the Moretto - Mantovano displayed in London. The "public interest", and

we can detect a pun here, may settle the question of attribution: "'it

will profit enormously - the question of probability, of identity itself will - by the discussion it will create. The discussion will promote certainty"- and certainty, Bender realises, "'will pick up the row' (O,p.141)

Lord Theign is determined not to give in to the press and proposes that the painting be exhibited in Bond Street as a Mantovano. Lady Sandgate wonders what happens if it isn't one, Bender responds that it is going "'to be one!'" Lord Theign agrees: "'We treat it as one!'" (O,p.153). This plan receives a blow when the expert, Pappendick, denies the new attribution; Bender says he has "marked the picture down" (O,p.212). According to Lord Theign Bender does not want the picture he refused at Dedborough, but he may want "the picture on view in Bond Street", but it has yet to have been proved that the two paintings are not in fact still one, the Moretto (O,p.215)

Crimble's plan has been to make Lord Theign realise the difference, in Baudrillard's terms, between purchase and expenditure. Theign is prepared to sell a painting, even against the national interest, but he has not reckoned with sumptuary values, with the conspicuousness of Bender's consumption. Lord John points out early in the novel that Bender wants "'an ideally expensive thing'" (O,p.78). Lord John says later that Bender wants to take the painting as a Mantovano, but only because he would like to take it for "'something in the nature of a Hundred Thousand'" (O,p.216). These are the "'American figures'", and Theign finds such expenditure "'quite intolerably vulgar'" (O,p.126). He has to realise that Bender wouldn't take a cheap picture even as a present (O,p.217). Lady Sandgate explains that like all "'these money-monsters of the new type - Bender simply can't afford not to be cited and celebrated as the biggest buyer who ever lived'"; to which Theign

replies "'cited and celebrated at my expense'" (Op.221). We can notice that the buyer cannot afford to pay a low price, and that the seller actually loses (at my expense) as he is not selling an object but selling the actual exchange which will become advertised and celebrated.

In the end another expert authenticates the painting as a Mantovano; Bender is not able to buy anything; Lord Theign and Lady Sandgate agree to marry and agree to donate two paintings to the Nation; Hugh and Lady Grace are to marry. In fact the novel operates its closure through an economy of love. Between Hugh and Lady Grace there are exchanges: a "deep exchange" of glances (O,p.105), when they meet they have "no instant exchange of words; their exchange was mute" (O,p.191). Lord Theign detects this attraction, suggesting that they must have "'enjoyed a large exchange of ideas'" (O,p.172), and talking of "'your odious commerce'" (O,p.172). Hugh looks at Grace "wtih the gladness verily of possession promised and only waiting" (O,p.204).

The economy of love displaces the connected speculations. But we can suggest that only through this economy can the novel arrest its speculation in values. For the outcry over the "art-wealth" to work one has to bracket out original purchases, as Lady Grace says:

"Well I suppose our art-wealth came - save for those awkward Elgin Marbles! - mainly by purchase too, didn't it? We ourselves largely took it away from somewhere, didn't we? We didn't grow it all." (,pp.44-5)

If the market is neither new nor American, the museum and the Nation can be seen as not so much arresting speculation and conspicuous consumption but guaranteeing it. Boudrillard writes that the "museum acts as a guarantee for the aristocratic exchange" (p.121). It acts as "a gold bank", like the Bank of France, which is necessary for the circulation of capital; "so the fixed reserve of the museum is necessary

for the functioning of the sign exchange of paintings" (p.121).

"Museums play the role of banks in the political economy of paintings", acting as a guarantee for speculation and also guaranteeing painting's universality (p.122). We can see the connections between criticism and the market, the centrality of speculation in understanding literary economy, and also the relations that can be forged between fiction and theory.

"Money, Metaphor, and Monetary Metaphors"

The coin is symbolic of the incommunicability of the two sides: like the paradigmatic slash mark of an antithesis, metal cannot be traversed: yet it will be, the Antithesis will be transgressed. 1

- One difficulty, said Stephen, in aesthetic discussion is to know whether words are being used according to the literary tradition or according to the tradition of the marketplace. 2

The previous chapter presented a range of theories which address the text from an economic point of view. These included both Marxist attempts to relate the linguistic to the economic and post-structuralist readings that appear to have only an oblique relation to historical economies. In this chapter criticisms of such readings as "metaphorical" will be presented and discussed. These criticisms will then be rendered problematical through an examination of money, language, and literature. The French journal Cinéthique proposed the necessity of a new "materialist" cinema, in which "...films are produced which say everything about themselves: their economy and their means of production." 3 The article was translated for Screen. Such uses of "materialist", "economy", "production" are often attempts to fuse Marxism with other theoretical developments, and it is such uses and such a fusion that are attacked in Kevin McDonnell's and Kevin Robins's article on "Marxist Cultural Theory". They take Screen as the object of their critique of Althusserian Marxism, Lacanian psychoanalysis and the semiotics associated with the journal Tel Quel and Julia Kristeva's semanalysis. They find a sign of an "underlying theoretical weakness" in:

the manner in which semanalysis is forced to use marxist concepts metaphorically: the mode of production of the text, the economics of language, the production of symbolic surplus value etc. Similarly, Marx is translated into semiotic language: "the economic system is thus a semiotic system: a chain of communication with a sender and a receiver and an object of exchange - money - which is the sign of a piece of work" (Screen 14,1/2,p.35). This confusing and mystifying transference of concepts from one theoretical discourse to another is particularly characteristic of Tel Quel, but it also plays an important role in Screen. 4

The point made by Robins and McDonnell needs to be refuted not only by "better" examples of the sort of writing they criticise but also by pointing out problems in their own approach. Their suggestion that semanalysis is "forced to use" Marxist concepts metaphorically must be placed in a context of an argument within the politics of culture. I argued in the previous chapter, drawing on Perry Anderson, that "Western Marxism" focuses so often on culture because of the experience of Stalinism and Fascism, because of its defeat. Thus even though one side in the above debate might talk of "signifying practices" and the other of "culture", their debate takes place on the same terrain. The concern expressed about Marx being "translated" is also surprising. Both the emergence and the effects of Marxist concepts have something in common with a "confusing and mystifying transference of concepts from one theoretical discourse to another". One can note the importance for Marx of classical political economy and of Hegelianism. There is also the strange alliance of Marxist analyses with nationalist liberation movements and with religion, both Christianity and Islam. Without these often "confusing and mystifying" transferences of concepts revolutions would not be made.

Robins and McDonnell criticise the notions of signifying practices and of film "as a work of production of meanings". They refer to Geoffrey Nowell-Smith's argument that Tel Quel "fails to differentiate the production of signs as analogous to commodity production, from the production of signs within the social relations of commodity production" (p.194). This point is importantly different from their earlier criticism, and it is certainly reasonable to ask that the relation between sign and commodity production is theorised rather than dissolved in an identity. However they continue to suggest that,

because of this failure, recourse is had to an idea of a dynamic within texts whereby "the the text 'produces' itself", and to an idea of the spectator producing meanings. This emphasises consumption:

Because it cannot theoretically incorporate the real (industrial) production of films, Screen is able to utilise the marxist concept of production only by subsuming it into the discursive. Such a notion of meaning production has the advantage of making film viewing (consumption) appear to be an active process. (p.194)

They suggest that this "rhetoric of 'production'" is supplemented by an abuse of the concept of materialism (p.195). There would appear to be some significant contradictions in their critique, but my concern here is not so much whether their criticisms of Screen are justified, but rather to stress that the relation of "economy" to the economy, or textual production to commodity production, is a problematic and fiercely contested area. 5

It is worth considering other examples of a sceptical approach to "economy", "production", "material", and so on. Fredric Jameson proposes an allegorical interpretation "rewriting" texts in terms of a Marxist master code. He confronts criticisms, mainly Althusser's, of mediation, suggesting that the appropriate object of this critique is not mediation, a term he is concerned to rescue, but "the structural notion of homology". We could compare this with Rossi-Landi's discussion, presented in the previous chapter, of analogy, homology, isomorphism. For the moment let us follow his relocation of the critique. Jameson sees an unsatisfactory use of homologies in the work of Lucien Goldmann, but continues to see this flaw in "current ideologies of production" and attempts to fashion "a materialist theory of language". It is this area that is of interest here. He argues that these efforts are mainly based "on a tacit homology between the 'production' of language in writing and speech, and economic production (sometimes a

secondary homology is also asserted between the 'economic' topology in Freud and 'economics' itself)".⁶ Jameson suggests that the idea of textual production may be helpful in breaking the idea of a narrative "as an object, or as a unified whole, or as a static structure"; but helpful only because it conceives of the "text as process". However:

the notion of productivity is a metaphorical overlay which adds little enough to the methodological suggestivity of the idea of process, but a great deal to its potential for use or misappropriation by a new ideology. One cannot without intellectual dishonesty assimilate the "production" of texts (or in Althusser's version of this homology, the "production" of new and more scientific concepts) to the production of goods by factory workers: writing and thinking are not alienated labor in that sense, and it is surely fatuous for intellectuals to seek to glamorize their tasks ...by assimilating them to real work on the assembly line and to the experience of the resistance of matter in genuine manual labor. (p.45)

"Matter" suggests to Jameson a second misconception, in which Lacan's notion of a "material signifier" (the phallus), "and a few feeble allusions to the sonorous vibration of language in air and space are appealed to as a grounding for some genuinely materialistic view" (p.45). He writes that this is not a historical materialism but a mechanical one, resembling bourgeois thought rather than Marxism. The fault of homologies is that they encourage simple identities, (textual production is the same as commodity production), which forestalls the "detour of a theory of language through the mode of production as a whole" (p.46). This problem of identity emerged in the previous discussion, and I believe it involves more a vigilant non-reduction of relations rather than a choice between mediation, homology, analogy, and so on. In other words any of these terms risk finding "the same" but, equally, any may be valuable critical tools if combined with a stress on relative autonomy, discontinuity, the different "histories" of different features of a social formation, the uneven development of the cultural and the economic.

A number of criticisms may be made of Jameson. We can notice a certain overstatement in his point about textual and factory production. It seems to me that the production of texts should not be conflated with the production of concepts: writing and publishing are not thinking or teaching. So, concentrating on textual production, if writing is not "alienated labor", if it is not "real work", if it cannot be compared to "genuine manual labor", what sort of work is it? In Chapter Six I will suggest that ideas of the writer as worker may be very valuable demystifications and, further, that ideas of writing as work provide a potent mixture of labour and pleasure that do not parallel alienated labour but act as a utopian critique.⁷ I would also argue that Jameson's critique of materialist theories of language dismisses too easily the important question of the body in language. Furthermore, Jameson's own work appears to accept the text as given in its autonomy, almost as if history came provided with reading lists, missing the challenge of cultural materialism. This challenge which is both more historical and more materialist, places texts back into a combative field of institutions, practices and discourses, a historical intertextuality.⁸ Where Jameson's work seems to meet this challenge is in his application of Poulantzas's notion of the coexistence of several modes of production, including residual survivals of older modes, within a social formation. Jameson seems to use the notion of modes of cultural production in his idea of "cultural revolution", and it is difficult to see why this should escape his strictures about parallelism (p.95). Perhaps most importantly, Jameson's use of Lukács's concept of reification and Weber's term rationalization lead to the most disappointing section of this work, precisely because criticism collapses into identities. Jameson's use of reification to relate "Taylorization" to Impressionism buries his specific object (Conrad's style) in

generalisations, and erodes any idea of mediation within a notion of the Zeitgeist. Thus the received ideas of cultural criticism are reproduced and we meet some very traditional remarks on lost totalities, increased "fragmentation" and the privilege of the "rational". There is no precision in his use of "Taylorization"; no distinction is made between Taylor's theories and their implementation, and the location and extent of their implementation are not specified. Instead there are generalisations about the triumph of rationality and technology and the corresponding devaluation of the senses, repression of the aesthetic, even a repression of the "gastronomical libido" (pp.227-9). It is thus obvious that there is no necessary avoidance of identification and ahistorical thinking through choosing mediation rather than homology.⁹

It is slightly surprising that when Robins, McDonnell, or Jameson quote Marx in the context of these criticisms it is more to establish an idea of totality, rather than those points where Marx seems to address these issues.¹⁰ In the Grundrisse, Marx mentions such phrases as "the substance of the eye; the capital of vision etc", and his comments suggest a staunch opposition to "metaphorical" or "analogous" economies.

Such belletristic phrases, which relate everything to everything else by means of some analogy, may even appear profound the first time they are expressed, all the more so if they identify the most disparate things. Repeated, however, and then repeated with outright complacency as statements of scientific value, they are purely and simply ridiculous. Good only for belletristic sophomores and empty chatterboxes who defile all the sciences with their liquorice-sweet filth. 11

Elsewhere in the Grundrisse:

(To compare money with blood - the term circulation gave occasion for this - is about as correct as Menenius Agrippa's comparison between the patricians and the stomach.) (To compare money with language is not less erroneous. Language does not transform ideas, so that the peculiarity of ideas is dissolved and their social character runs alongside them as a separate entity, like prices alongside commodities. Ideas do not exist separately from language. Ideas which have first to be translated

out of their mother tongue into a foreign language in order to circulate, in order to become exchangeable, offer a somewhat better analogy; but the analogy then lies not in language, but in the foreignness of language.) (pp.162-3)

It would be possible to align this last point with recent theories which emphasise the foreignness or alterity inherent in language as such. However, what we can note is the area where Marx suggests a correspondence between linguistic and economic features. Again in the Grundrisse, Marx writes of the development of money, and the different materials in which this symbol is expressed: "if a symbol is not to be arbitrary, certain conditions are demanded of the material in which it is represented. The symbols for words, for example the alphabet etc., have an analogous history" (p.145). It is this analogous history which we will consider later.

In a recent issue of I & C, Michèle Le Doeuff presents a critique of the use of "economy" in French philosophical circles. Interestingly her witty and powerful intervention may be used to demonstrate a similarity between Henry James and post-structuralism.

We are dealing here with a widespread type of intellectual mechanism, almost a commonplace of our own age. Consider for instance how the word "economy" is used in the contemporary language of philosophers: one is endlessly regaled nowadays with disquisitions about libidinal economies, textual economies, even about a rather vaguely formulated "general economy". But would anyone dare to use the word "economy" to signify such trivia as the price of cotton in Manchester, or the EEC's potato market? The metaphorical uses, particularly of the adjectival form "economic", proliferate, while philosophy keeps silent about the economy in its literal sense. Similarly, one hears it tediously reiterated that "everything is political", yet the theory of the State seems to have vanished from the preoccupations of just those people who assert that every kind of decision (philosophical, existential, aesthetic or otherwise) is political. 12

In the same issue Meaghan Morris points out that Le Doeuff's polemical point is "made at the price of evacuating the theoretical debates which make these 'precise' and 'proper' meanings problematic". 13 Le Doeuff's article concerns Pierre Roussel's physiology of women, a text of 1777, especially its structure to which she gives the name of the

rhetorical figure, the chiasma. Her point is that Roussel sees sexual difference in every element of women's lives and bodies, but maintains that there is one bone which admits of no sexual difference, the Pubis. Sexual difference is everywhere but the point where one might expect to find it. It is from this chiasmic proliferation that she intervenes in contemporary discourse around "economy" and "politics". Before discussing some of the problems of the opposition of the proper or literal to metaphor, we can see this rhetorical figure as a bridge between James and Derrida. Derrida says of the chiasmus that it "can be considered a quick thematic diagram of dissemination".¹⁴ Ralf Norrman suggests that the chiasmus is the key to James's language and thought.¹⁵ More generally, I think one can grant Le Doeuff's point about the proliferation of textual, general, libidinal economies and the silence about historical economic conditions. However, we can notice exactly the same movement in James. Thus in The Ambassadors we never find out what the product manufactured by the Newsomes is, but "Strether, than whom no one could be less a businessman, refers to his mission as 'business' on several occasions".¹⁶ Language drawn from financial or industrial dealings echoes throughout James's fiction, at the same time the fiction appears to evade representing the economic. Business may not be observed but James writes of the business of observation. This chiasmic movement leads us from representing the economy to the economies of representation. The basis of my thesis is that this "metaphorical" proliferation may lead us back to the economic.

The main problem with Le Doeuff's "literal", "proper" meaning of economy is that the metaphorical slide, of which she complains, has always already begun. This slide could be seen as travelling from the house

and family (oeconomy) to political economy. Michel Foucault traces the change in the meaning of economy, from oeconomy to political economy, and discusses it in relation to transformations of the State and the art of government. The shift is made possible as a new relation of population, territory and wealth is registered. The new science of political economy and the new art of government construct, as a field of intervention, the economy. Keith Tribe investigates the transformations of oeconomy into Political Oeconomy and the emergence of Classical Political Economy. He suggests that economic discourse as such is formed in the early nineteenth century through debates about the Corn Laws and through new ways of reading Adam Smith's Wealth of Nations; thus Smith does not father economic discourse in 1776, later selective readings of his text construct a predecessor. Transformations within discourse work through analogy. Kurt Heinzelman points out that Sir James Steuart's definition of 1767, "What oeconomy is in a family, political oeconomy is in a state", does not return to Aristotle as might appear: "For Aristotle, what economy is in the household it must also be in the state." According to Cannan's Review of Economic Theory, cited by Heinzelman, Political Economy is not superseded generally by Economics until 1890, when Marshall brought out the first volume of his Principles of Economics. It has also been argued that reference to "the economy" as an autonomous, anthropomorphic region, (e.g. "unemployment is blamed on the economy"), does not occur generally until well into our century. ¹⁷

One further inflection of "economy" is the stress put by Foucault and others on the social rather than politicaleconomy. The network of practices that from the nineteenth century to the present has constructed the social alongside the economic and, as it were, for

the political; political in the sense of "Social Security", "National Insurance", and so on.¹⁸ However, all I wish to stress here is that the "literal" meaning of economy has a history, as does "economy" in literary criticism. Marc Shell comments: "the history (in literary theory) of economy is...often little more than the description of why and-how fundamental philosophical and political categories were stripped of their explicit philosophical and political implications."¹⁹

Ironically, we can notice this stripping taking place around "the economy" in contemporary political rhetoric as the economy is, as it were, rhetorically re-domesticated, turned into a matter of not spending beyond one's means, of saving, balancing the books, and so on. The economy is moralised and returned to the model of the household or small business, in a powerful ideology of thrift which can be applied to individuals, families, or the State. In other words, the contemporary political and economic situation itself cannot be opposed to textual economies as a literal meaning. A process of metaphorisation is active at all points.

Another contribution that Foucault has made to understanding the history of the economic is his archeological analysis of The Order of Things. Foucault argues that instead of seeing economic discourse unfolding through history in a progress towards science, one should see it in its conditions of knowledge. Thus the discourses that address the economy and the linguistic may be compared at an archeological epistemic level. Foucault takes the human sciences as the object of his excavation: "If the natural history of Tournefort, Linnaeus, and Buffon can be related to anything at all other than itself, it is not to biology, to Cuvier's comparative anatomy, or to Darwin's theory of evolution, but to Bauzée's general grammar, to the analysis of money and wealth

as found in the works of Law, or Véron de Fortbonnais, or Turgot." 20

In part these comparisons are obvious:

There is...a well-trodden connection between the analysis of representation and signs and the analysis of wealth: Quesnay the physiocrat wrote the article on "Evidence" for Encyclopédie; Condillac and Destutt included in their theory of knowledge and language that of trade and economics, which for them possessed political and also moral value; it is well known that Turgot wrote the article on "Etymologie" for the Encyclopédie and the first systematic parallel between money and words; that Adam Smith, in addition to his great work on economics, wrote a treatise on the origin of languages. (p.76)

In the chapter on "Exchanging" we learn that there was no "life" in the Classical period, "nor any science of life; nor any philology either. But there is natural history, and general grammar. In the same way, there is no political economy, because in the order of knowledge, production does not exist" (p.166). Instead there is the domain of wealth, which should not be read retrospectively as the tentative constitution of political economy. There are parallels across the human sciences: "The analysis of wealth is to political economy what general grammar is to philology and what natural history is to biology" (p.163). This does not mean that these levels are the same or that they all express the spirit of their age, only that they are regulated by the same conditions of knowledge, the same archeological necessities.

Foucault discusses mercantilism, in which "the domain of wealth was constituted in the same mode as that of representations" (p.174).

Connections are made between the theory of monetary prices and elements of general grammar:

Money, like words, has the role of designating, yet never ceases to fluctuate around that vertical axis: valuations of price are to the initial establishment of the relation between metal and wealth what rhetorical displacements are to the original value of verbal signs. (pp.202-3).

Money is related to wealth as the character is related to natural beings (p.203). But this Classical grid is fractured:

Philology, biology, and political economy were established, not in the places formerly occupied by general grammar, natural history, and the analysis of wealth, but in an area where these forms of knowledge did not exist, in the space they left blank...(p.207)

The modern emerges: languages are substituted for discourse, production for wealth (p.218). "There took place...towards the last years of the eighteenth century, in general grammar, in natural history, and in the analysis of wealth, an event that is of the same type in all these spheres" (pp.236-7). This is the introduction of concepts of labour, organic structure, inflectional system.

Foucault demonstrates historical similarities between ways of thinking about money and ways of thinking about language. Kurt Heinzelman begins his study of The Economics of the Imagination with the fact that both economics and literature share language. The writers we considered at the beginning of this chapter see a metaphorical abuse of "economy" or "production" in contemporary critical discourse. Against this we can cite Heinzelman on the fact that economic signifiers (labour, price, profit, credit, cost) never have just an economic meaning; they "necessarily point to semantic and philosophical values which are not simply or merely commercial" (H,p.x). His section about the rapid economic changes of the sixteenth and seventeenth centuries is entitled "The Dissociation of Economies", and he suggests that not only did English society change but so did the semantics of the English language (H,p.13). He looks at Ben Jonson setting him in a context of a struggle within words.²¹ This struggle includes the bifurcation of "value" into personal or economic terms. He continues:

"Wealth", as an instrument and aim of economic planning, would be finally dismembered from its root meaning (weal or well-being) in the nineteenth century, but even in the seventeenth century, the "new" meanings of economic discourse were firmly entrenched. Words which had earlier signified the bonds of feudal loyalty lost their ethical overtones, their invocation of an ethos. "Price" no longer meant esteem. "Fee" no longer meant an estate held by homage, and "in fee" no longer signified a relationship subject to feudal obligation. "Fynaunce" no longer meant to take as ransom, nor did "mortgage" mean security, or "purchase"

endeavor, or "thrift" luck, or "commodity" advantage. These words, among others, acquired a singularly commercial fiduciary significance. (H,p.14)

Elsewhere Heinzelman discusses Ruskin's coining of words ("illth") and his practice of etymology, which we can appropriately call radical (pp.101-3). In Chapter Five, "The Art of Labor", Heinzelman looks at a contest among the words "art", "labour", "work", focusing on economic discourse's attempt to separate labour from work and, interestingly, examining "art" as a synonym for labour in early economic discourse, as well as discussing the labour that is reading and writing. Another observation can be taken from this book, again arguing the difficulty of separating economic and non-economic significations:

In practice, our economic consciousness is so integral to our ordinary thought processes that we constantly think with economic terms when we wish to think about noneconomic matters which affect moral and aesthetic values. (In German, for instance, the rather common word Schuld means both "indebtedness" and "guilt") (H,p.73)

Marc Shell's work approaches the literary economy in a way that differs from Heinzelman but perhaps complements that work.²² Over and above the economic content of some metaphors, he studies "the formal similarities between metaphorization (which characterizes all language and literature) and economic representation and exchange" (EoL,p.3). "The economy of literature seeks to understand the relationship between literary exchanges and the exchanges that constitute a political economy" (EoL,p.152) Elsewhere, Shell suggests that economic form's participation in literature and philosophy is defined, not "by what literature and philosophy talk about (sometimes money, sometimes not) but rather by the tropic interaction between economic and linguistic symbolization and production" (MLT,p.4)

A formal money of the mind informs all discourse and is... unaffected by whether or not the thematic content of a particular

work includes money...some thinkers...have recognized and tried to confront and to account self-critically for the money of the mind informing their own thought. Elucidating the money talk in their linguistic production... helps to locate the "language of wares" that speaks ventriloquistically, as it were, through the mouths of theologians, poets, and philosophers. (MLT,p.4)

Again:

money not only is one theme, metaphoric content, or "root metaphor" in some works of language, but also participates actively in all. My argument is not that money is talked about in particular works of literature and philosophy (which is certainly the case), but that money talks in and through discourse in general. (MLT,p,180)

There are two strands which I wish to unravel from Shell's work, one concerning America, one concerning philosophy and etymology. Shell argues that America was the historical birthplace of the widespread use of paper money in the Western world. To make this claim he distinguishes the popular, long-term use from its restricted use by merchants and bankers in eleventh-century Italy, or from its short-term use, the French experiment of 1720. Between the fifteenth and eighteenth centuries paper-money circulated at times in Europe, but there was no widespread, long-lived use of paper money before America. He also distinguishes scriptural money, created by the process of book-keeping, from fiduciary money (MLT,p.5). He suggests that a debate about coinage and paper money dominated American political discourse from 1825 to 1875, with the "paper money men" advocating paper money set against the "gold bugs", the advocates of gold. The phrase "gold bug" was also applied to capitalists like Jay Gould who tried to corner the gold market, and to fanatical advocates of a gold standard over silver standard (MLT,p.6). Since this debate over paper money concerned "symbolization in general", it touched on aesthetics as well as money. Paper money "was called an appearance or shadow", and poets and economists associated it with ghostliness. Comparisons were also "made between the way a mere shadow or piece

of paper becomes credited as substantial money and the way an artistic appearance is taken for the real thing by a willing suspension of disbelief" (MLT,p.6)

It is in this context that Shell reads Poe's "The Gold-Bug" (1843) placing it within the "industry of letters" noted by de Toqueville. Poe is less concerned with taking sides over monetary policy than with investigating the relationship "between aesthetic and monetary symbolization" (MLT,p.10). The word "bug" suggests entomology, fever or madness, or "humbug". Shell notes that "humbug" was a term that appeared in the controversy surrounding Poe's story, which was entered for a contest and won a prize of a hundred dollars, among accusations of fraud (MLT,p.13). Shell comments on Legrand (the impoverished Southern aristocrat in Poe's tale) and his belief in the generative power of his intellect, relating this to Aristotle's concern about the generation of money from nothing, and to concerns, dating roughly from the South Sea Bubble of 1720, about paper money as a nothing pretending to be something (MLT,p.15). For Poe and his period the "relationship of sign or symbol (the inscription) to substance (the ingot) is the heart of the aesthetic version of the paper money debate" (MLT,p.15). Shell points to two questions: does the disappearance of the inscription from a coin's surface mean that the remaining metal is still a coin? He quotes Poe's narrator on worn coins. The second question concerns the disappearance of the ingot, if the metal is replaced by paper does the inscription still hold? Shell sees the various relationships expressed in the debate over shadows and substances, money and symbols, in the relation of the bug and its design to the treasure (MLT,pp.16-7).

Shell cites Emerson's "Nature" in an important statement of the imbrication of linguistic and economic representation.

The distinction between substance and shadow in monetary and aesthetic theory affects the understanding of symbolization in general and of linguistic representation in particular. With the advent of paper money certain analogies, such as "Paper is to gold as word is to meaning", came to exemplify and to inform logically the discourse about language. For example, critics called for a return to gold not only in money but also in aesthetics and language. Thus Emerson wrote that "a man's power to connect this thought with its proper symbol, and so to utter it" is corrupted when "new imagery ceases to be created, and old words are perverted to stand for things which are not; a paper currency is employed, when there is no bullion in the vaults". (MLT, pp.18-9)

Shell compares paper money to another linguistic feature, likening the dissociation of sign and substance in a banknote to the splitting of a word in punning. This leads him to the punning speech of Jupiter in Poe's tale, his "Goolah" dialect and the puns that act as a commentary on the tale. Shell may seem to stretch the point by suggesting that punning is the linguistic counterpart to usury (MLT, p.22). However, as he reveals, "verbal usury" is a technical term in early Christian, Jewish and Islamic traditions, referring to punning and other ways of unnaturally supplementing meaning (MLT, p.49).

I think Poe's tale, as read by Shell, and the Emerson quotation, can be joined by Melville's doubloon in Moby Dick, also discussed by Shell as a powerful "numismatic semiology" (EoL, pp.83-5). These examples suggest the sustained investigation of "economy" in Thoreau's Walden, where Thoreau, according to Heinzelman, "sought to illuminate all the modalities of 'economy' so as to (re)integrate, not divide, them" (H, p.25). In his opening chapter Thoreau reactivates the word "economy" in an etymological and punning play. As Heinzelman puts it: "In that particular word, Thoreau puts Emerson's dictum that 'language is fossil poetry' to work" (H, p.32). It will come as no surprise

that James in The American Scene images Emerson and Thoreau as gold and silver in a ratio of talent and value.²³ This knot of money and literature is, if anything, tightened by later writers, as we have seen in Michaels's discussion of Dreiser and Howells, as we can see in Eric Sundquist's comment that "The age of realism in America is the age of the romance of money".²⁴

Thoreau can lead us back to the other strand of Shell's work: etymology. Often in Shell's work we return to Greek words, finding the association of the linguistic and the economic. Poetics is returned to production, poiesis (EoL,p.8); we learn that antamoibē refers to logical or verbal exchanges as well as economic ones, and that Plato calls the dialectic an antamoibē (EoL,p.50). Sēmē means "word" as well as "coin" (MLT,p.2). Shell refers to Plato's analogy in the Republic, connecting intellectual offspring to animal offspring (tokos) and monetary interest (tokos) (MLT,p.132). And he points out that in English, as in Greek, hypothec (from hupothēkē, literally "deposit") and the hypothesis of philosophy (from hupothēsis) are cognate (MLT,p.132). Greek philosophers "elucidate intellectual hypothesizing in terms of monetary hypothecation" (MLT,p.132). Hegel's "sublative cashing in (Aufhebung) of an already canceled or annulled financial bond, or exhausted Hypothek", is considered as a modern move from Platonic diversion to sublation, from One to zero (MLT,p.133). This modern movement does "not eradicate the 'economics' in dialectic. The modern concept of sublation, indeed, seems to express the historical fact of the internalization of economic form in philosophy" (MLT,p.133). Shell continues this discussion of Aufhebung's meaning of collecting interest:

In Hegelian, as in Platonic, dialectic, economic hypothecation informs intellectual hypothesizing: a monetary hypothec (or principal) from which interest is drawn is like a philosophical hypothesis from which a deduction is drawn, and

just as mature bonds are homogeneous with the sums of their principals and interests, so dialectical syntheses are, in a way homogeneous sublations of their hypotheses. (MLT,pp.146-7)

This chapter opened with criticisms of translating Marx into semiotic terms. We quoted Marx who suggested that one point where an analogy between money and language might work was translation. Foucault was discussed, and he mentions Turgot as one person crossing the human sciences and showing their archeological regularity. Turgot, who wrote "Value And Money" (c.1769) which sees money as "a kind of language" differing among different nations but with a common standard. Languages need a common term (in Turgot, the ideas that words express), it is that "which allows us, in a word, to translate". The common term for money being value.²⁵ Shell, discussing Goethe's Faust, sees a similarity between linguistic and economic translations, a word like Übertragung meaning both "economic transference of property" and "linguistic transfer of meaning" (MLT,pp.84-5). Later, he quotes Antoine de Rivarol, from his essay on translation, ("Des Traductions", c.1785): "'words are like moneys: they have a proper value before they express all the kinds of value'" (MLT,p.105). He cites Rivarol again, ("Sur le style" c.1788): "'To change the sense of the words of a language, is to alter the value of the moneys in an empire'" (MLT,p.120). The point is that when certain critics are accused of "translating" economic concepts, or of using them metaphorically, their accusers are ignoring the historical solidarity of certain comparisons. They are also ignoring how metaphor, translation, problems of signification and semantics inhabit economic discourse. If from a Marxist, historical materialist position one suggests that such approaches are idealist, one could reply with Shell's discussion of Goethe's fundamental identification of paper money and

idealism (MLT,p.93).

Perhaps we can suggest another provisional analogy between money and language, coins and words. Emile Benveniste has studied the emergence of an economic vocabulary in Indo-European Language And Society. He demonstrates that "value" originates from the physical value of captives put up for sale; in the sale of men by auction "the notions of 'purchase' 'sale' and 'value' emerged". We may remember Rousseau's argument about trading and language (discussed in the previous chapter, as presented by Derrida), when Benveniste demonstrates that the Phoenicians caused language, as well as goods, to travel: "several commercial terms, notably 'arrha' 'pledge', entered the classical languages via the Phoenicians." The sphere of circulation includes the circulation of language, drifting from country to country. Benveniste shows the connection, to be found in words, between war, soldiers, mercenaries and a vocabulary of remuneration. ²⁶

This has a certain resemblance to the position outlined in Chapter Two concerning a struggle in and over words, with reference to Volosinov and Althusser. The resemblance I want to stress here, however, is a parallel between the movement of words and the mobility of money. Pierre Vilar's excellent history of gold and money opens with a discussion of Keynes and Braudel, their suggestion that world history follows the rhythms of the discovery and possession of precious metals. Vilar suggests that we may be mystified by this "dance of the precious metal", and quotes and comments on another historian of money.

Frank Spooner writes: "This silver, wrested from America, not prized enough in Spain, roams the world. The sovereigns of the Mediterranean world are here in Marseilles, Leghorn, Venice.... They are carried in sealed barrels to the Isles of the Levant... and lo, they are at the gates of Alexandria, they reach Tripoli and Syria, then straight to the cities of the interior: Aleppo, Damascus, Cairo and Baghdad...A moment's distraction, and already we find them in the Indies and China..." I am particularly fond

of the "moment's distraction". It symbolises the transitory, volatile nature of money. Everything depends on it, and it is dependent on nothing: in any case it is a strange quality for money which is an object, a metal. 27

Of course, both texts or words and coins or notes may act as evidence for the historian. One studies inscriptions or one deduces the historical characteristics of a period from its inflation or from its transformations in the use of words or its literary schools. Vilar quotes Marc Bloch's idea of monetary phenomena as a seismograph, recording deeper social and economic tremors; a seismograph, however, that can also produce the tremors (Germany in 1923, Law's experiment, the assignats of the French revolution). 28 Vilar's point is that these tremors are specific historical occasions and not excuses for a "panmonetarist" viewpoint.

The history of words and the history of money offers a qualified analogy, that is to say an analogy which must be historically specified. What is interesting, however, is that ways of thinking about language historically turn systematically to money. The cliché for a cliché is the well-worn, overused coin. A recent guide to linguistic usage criticises "modish and inflated diction", the circulation of words that originate in specific contexts but become used generally and unnecessarily, "ousting ordinary words that are better but sound less impressive." "As their popularity and frequency increases, so their real denotative value drains away, a process that closely resembles monetary inflation." 29 What is at stake in this commerce between money and language is linguistic use, "proper" meanings, denotation as opposed to connotation. This may return us to philosophy, to language in philosophy, and philosophy in "the countinghouse of language" (ILT, p.186)

Shell argues that for Hegel:

what is unique about genuinely philosophical discourse - what distinguishes it from literature and from Plato's philosophical dialogues - is that through it the material aspect of language becomes absolutely immaterial (inaudible and invisible) and no longer matters. Philosophy is all inscription, so to speak, and not at all ingot. The Absolute of Hegelian dialectic is not coin (solidus), nor is it sensible like the solid ingot of which coin is partly composed. (MLT, p.185)

What is interesting is that exactly the opposite can also be stated: philosophy is the effacement of the inscription. This leads us to Derrida and "White Mythology: Metaphor in the Text of Philosophy". Most of this work's themes will be left to one side: the impossibility of metaphorology dominating or critically explaining philosophy, as metaphor as a concept is constituted within philosophy; the equal impossibility of philosophy dominating its metaphors; the importance of the proper; the fact that metaphor does not overtake literal meanings forcing them to deviate, the literal is always already caught up in metaphoricity. Instead we will focus on the work's "exergue" and Derrida's discussion of etymologism, coins, metaphor and usure.

The first section of "White Mythology" is the exergue, a word which in French and English has a specifically numismatic sense, meaning the space on a coin or medal reserved for an inscription. In French it also means an epigraph, something "outside the work".³⁰ The question of metaphor in the text of philosophy seems to involve nothing less than "the usage of so-called natural language in philosophical discourse, that is, the usage of natural language as philosophical language" (p.209). A question which demands a book, so Derrida substitutes for usage, usure, a word meaning, in French, both usury and using up, deterioration through usage. Derrida takes an example of this "ruining of the figure" from Anatole France's The Garden of Epicurus, a short dialogue between Aristos and Polyphilos on the language of

metaphysics (p.210). This dialogue suggests that "Abstract notions always hide a sensory figure", and that the history of metaphysical language is the usure of this sensory figure (p.210).

The word itself is not pronounced, but one may decipher the double import of usure: erasure by rubbing, exhaustion, crumbling away, certainly; but also the supplementary product of a capital, the exchange which far from losing the original investment would fructify its initial wealth, would increase its return in the form of revenue, additional interest, linguistic surplus value, the two histories of the word remaining indistinguishable.(p.210)

He quotes Polyphilos's "reverie" of the Metaphysicians: they are like knife-grinders, but instead of knives, they should put medals and coins on the grindstone "'to efface the exergue, the value and the head'". When nothing is visible anymore "'neither King Edward, the Emperor William, nor the Republic'", the Metaphysicians point out that the coins are freed from time, space, nationality; the coins are "'not worth five shillings any more; they are of an inestimable value, and their exchange value is extended indefinitely'" (p.210). The value of words is shifted from a physical to a metaphysical register.

Polyphilos, Derrida notes, seems anxious to save "the integrity of capital", or rather "to save the natural wealth and original virtue of the sensory image, which is deflowered and deteriorated by the history of the concept" (p.210).

Thereby he supposes - and this is a classical motif, a commonplace of the eighteenth century - that a purity of sensory language could have been in circulation at the origin of language, and that the etymon of a primitive sense always remains determinable, however hidden it may be;...this etymologism interprets degradation as the passage from the physical to the metaphysical. Thus, he uses a completely philosophical opposition, which also has its own history, and its own metaphorical history, in order to determine what the philosopher might be doing, unwittingly, with metaphors. (pp.210-0)

The rest of the dialogue examines the possibility of reactivating "the 'original figure' of the coin which has been worn away (usé), effaced and polished in the circulation of the philosophical concept" (p.211). This possibility would resemble the deciphering of parchments.

The primitive, original sensory meaning, the "'fatal materialism inherent in the vocabulary'", is, says Derrida, "not exactly a metaphor."

It is a kind of transparent figure, equivalent to a literal meaning (sens propre). It becomes a metaphor when philosophical discourse puts it into circulation. Simultaneously the first meaning and the first displacement are then forgotten. The metaphor is no longer noticed, and it is taken for the proper meaning. A double effacement. Philosophy would be this process of metaphorization which gets carried away in and of itself. Constitutionally, philosophical culture will always have been an obliterating one. (p.211)

Still following France, Derrida suggests "an economic rule": to reduce "the labor of rubbing" metaphysicians choose the most worn out words (p.211). "And reciprocally we are unwitting metaphysicians in proportion to the usure of our words" (p.211).

There is the extreme case, "the absolute usure of a sign": "And is not this loss - that is, this unlimited surplus-value - what the metaphysician systematically prefers, for example in his choice of concepts in the negative, ab-solute, in-finite, in-tangible, non-Being?" (p.211). Derrida suggests the need to return to this negativity when one has recognised the "connivance" between the Hegelian Aufhebung, "which is also the unity of loss and profit" and the philosophical concept of metaphor (p.212). Polyphilos takes a philosophical sentence and, through etymology, reawakens the sleeping figures. He concludes that the metaphysicians are a "'sorry lot of poets'", dimming the colours of the ancient fables - "'They produce white mythology'" (p.213). And Derrida comments:

Metaphysics - the white mythology which reassembles and reflects the culture of the West...White mythology - metaphysics has erased within itself the fabulous scene that produced it, the scene that nevertheless remains active and stirring, inscribed in white ink, an invisible design covered over in the palimpsest. (p.213)

Polyphilos's propositions "seem to belong to a configuration whose historical and theoretical distribution, whose limits, interior divisions, and gaps remain to be interpreted" (p.214). Such an interpretation would require looking at Renan and Nietzsche, philologists who recalled "the metaphorical origin of concepts" (p.214), as well as Freud, Bergson,

and Lenin, who were all attentive "to metaphorical activity in theoretical or philosophical discourse" (p.214). "To read within a concept the hidden history of a metaphor is to privilege diachrony at the expense of "system" and is also "to invest in the symbolist conception of language": "no matter how deeply buried, the link of the signifier to the signified has had both to be and to remain a link of natural necessity, of analogical participation, of resemblance" (p.215). This critique of philosophical language forms a configuration including an interest in metaphor and the symbolist position. "The value of usure also has to be subjected to interpretation. It seems to have a systematic tie to the metaphorical perspective. It will be rediscovered wherever the theme of metaphor is privileged" (p.215). Derrida mentions the implication of a "continuist presupposition":

the history of a metaphor appears essentially not as a displacement with breaks, as reinscriptions in a heterogeneous system, mutations, separations without origin, but rather as a progressive erosion, a regular semantic loss, an uninterrupted exhausting of the primitive meaning...(p.215)

He adds:

In signifying the metaphorical process, the paradigms of coin, of metal, silver and gold, have imposed themselves with remarkable insistence. Before metaphor - an effect of language - could find its metaphor in an economic effect, a more general analogy had to organize the exchanges between the two "regions". The analogy within language finds itself represented by an analogy between language and something other than itself. But here, that which seems to "represent", to figure, is also that which opens the wider space of a discourse on figuration, and can no longer be contained within a regional or determined science, linguistics or philology.

Inscription on coinage is most often the intersection, the scene of the exchange between the linguistic and the economic. The two types of signifier supplement each other in the problematic of fetishism, as much in Nietzsche as in Marx. (p.216)

Derrida quotes from Capital and from A Contribution to the Critique of Political Economy. He also points out that Marx, considered from the point of view of "White Mythology", the critique of etymologism and the questioning of the proper, is of interest in not only criticising etymologism himself but also in taking as his example the proper.

Derrida cites part of the critique of Destutt de Tracy's play on the words property and proper. Marx's critique, "The Language of Property" from The German Ideology, concerns "the reduction of economic science to the play of language, and the reduction of the stratified specificity of concepts to the imaginary unity of an etymon" (pp.216-7). That Nietzsche appears to invert the analogy (in Marx the reference is economic and the metaphor linguistic), "is certainly not insignificant but must not dissimulate the common possibility of both the exchange and the terms" (p.217). Derrida then cites the well-known passage from "On Truth and Falsity in their Ultramoral Sense", where Nietzsche suggests that "'truths are illusions of which one has forgotten that they are illusions; worn-out metaphors which have become powerless to affect the senses...., coins which have their obverse (Bild) effaced and now are no longer of account as coins but merely as metal'" (p.217).

Derrida says that if we accept a Saussurean distinction, "we would say that here the question of metaphor derives from a theory of value and not only from a theory of signification". The point where Saussure justifies this distinction is also where he "posits a necessary intersection of the synchronic and diachronic axes for all sciences of value, but for these alone" (p.217). Saussure "then elaborates the analogy between economics and linguistics" (p.217). Saussure discusses the separation between political economy and economic history. He then compares the notion of value in political economy and linguistic science: "'both sciences are concerned with a system for equating things of different orders - labour and wages in one, and a signified and a signifier in the other'" (pp.217-8). Derrida points out that the comparison around the idea of equation, difference, similarity, and so on, suggests the metaphoric itself: "metaphoricity constitutes each of the two orders as much as it does their relationship"(p.218). ³¹ Later

Saussure turns for an example and as Derrida says: "The five-franc piece once more pays the expense of the demonstration" (p.218). Saussure is then quoted, arguing the resemblance between a coin and a word: both can be exchanged for dissimilar things, an idea or a loaf of bread, both can be compared to similar things, a word to another word, the five-franc piece to a dollar.

It is important to note that even though Derrida contests etymologism, he is not arguing that there can be no history of a signifier within philosophy. Instead he is arguing for a "stratified reading":

neither pure etymology nor a pure origin, neither a homogeneous continuum nor an absolute synchronism or a simple interiority of a system to itself. (p.254)

It is also important to locate Derrida's discussion of usure within a context of a critique of philosophical discourse which goes hand in hand with an argument that this discourse's terms are inescapable. Thus Lacan suggests that we can use terms like "essence" by using them up. "One must make use, but really use them up, really wear out these old words, wear them threadbare, use them until they're thoroughly hackneyed". Jane Gallop comments: "What a way of ruining exchange value by use!" ³² Derrida suggests elsewhere the limits to this use, this usure, which are also the limits to his practice of writing concepts sous rature, under erasure. He is writing of the importance of the Inside/Outside structure to philosophical discourse. He suggests, "one can, by using them, use up tradition's words, rub them like a rusty and devalued old coin". But one cannot erase spatiality which is not inscription but the metal of the philosophical word-coin: "The syntax of the Site whose archaic description is not legible on the metal of language cannot be erased: it is this metal itself, its too somber solidity and its too shining brilliance". ³³

We have seen how philosophy defines itself against other discourse through images of coins. G.H.Lewes suggested in 1865 that we think both in "signs" and in "images". In "complex trains of thought signs are indispensable"; images can be a distraction "in the practical affairs of life, and in the theoretical investigations of philosophy". But signs cause their own problems: "it is because signs are thus substituted for images (paper transacting the business of money) that we are so easily imposed upon by verbal fallacies and meaningless phrases".³⁴ Philosophical discourse may be seen then as all inscription and no coin (Shell/Hegel), erased coins, or paper transacting the business of money. We may now return to literary discourse. In the next chapter we will see the importance of etymologism in the work of Pater and Lionel Johnson. For the moment we will only point to the importance, in the prose of the late nineteenth century, of another "white mythology". Lionel Johnson, discussing Pater in terms of "economy" and craft, says of Pater's prose:

There is a strange purity of effect, the result of the refiner's fire through it has passed. The Welsh word for white means also something which is a combination of holy, reverend, felicitous; much in the sense of Herrick's White Island. In the finer portions of Mr. Pater's work, there is a "whiteness", a "candour" indescribably felt, through this purity and cleanliness of it, as though there were "a sort of moral purity" in art of so scrupulous and clarity a distinction...³⁵

Note that this works through tracing a word back to its original knot of meanings. The next chapter will discuss this white mythology of literary discourse. A mythology which achieves its most extreme form in the following passage by Richard Le Gallienne, writing of "White Soul":

Whitest paper, newest pen, ear sensitive, tremulous; heart pure and mind open, broad and clear as the blue air for the most delicate gossamer thoughts to wing through; and snow-white words, lily-white words, words of ivory or pearl, words of silver and alabaster, words white as hawthorn and daisy, words white as morning milk, words "whiter than Venus' doves, and softer than

the down beneath their wings" - virginal, saintlike, nunnery words. 36

This white mythology will now be left aside until the next chapter's discussion of "economy". In an exchange between Helen and Margaret in Forster's Howards End, Helen asks Margaret:

"did you say that money is the warp of the world?"

"Yes."

"Then what's the woof?"

"Very much what one chooses," said Margaret. "It's something that isn't money - one can't say more." 37

Within that weaving which is a text, the warp of money and the woof of what is not money tie together money and otherness. Partly this is due to the problem of how to imagine the dual nature of something, and here writers turn to the obverse and reverse of the coin, like the recto and verso of a piece of paper. Thus in a long passage in The Longest Journey, Forster uses money to examine classic dualities: body/soul, the material/the spiritual, man/God.

The soul has her own currency. She mints her spiritual coinage and stamps it with the image of some beloved face. With it she pays her debts, with it she reckons, saying, "This man has worth, this man is worthless". And in time she forgets its origin; it seems to her to be a thing unalterable, divine. But the soul can also have her bankruptcies.

Perhaps she will be the richer in the end. In her agony she learns to reckon clearly. Fair as the coin may have been, it was not accurate; and though she knew it not, there were treasures that it could not buy. The face, however beloved, was mortal, and as liable as the soul herself to err. We do but shift responsibility by making a standard of the dead.

There is, indeed, another coinage that bears on it not man's image but God's. It is incorruptible, and the soul may trust it safely; it will serve her beyond the stars. But it cannot give us friends, or the embrace of a lover, or the touch of children, for with our fellow-mortals it has no concern. It cannot even give us the joys we call trivial - fine weather, the pleasures of meat and drink, bathing and the hot sand afterwards, running, dreamless sleep. Have we learnt the true discipline of a bankruptcy if we turn to such coinage as this? Will it really profit us so much if we save our souls and lose the whole world? 38

The rest of this chapter will examine some other uses of money in literary images or discourse. The obvious text is André Gide's Les Faux-Monnayeurs, which itself has its obverse and its reverse, the novel and the logbook. The logbook tells us of the novel's "two foci": "On one side, the

event, the fact, the external datum; on the other side, the very effort of the novelist to make a book out of it all". A statement echoed by Edouard in the novel: "'What I want to do is to represent reality on the one hand, and on the other that effort to stylize it into art...'" Bernard reveals the title of Edouard's work, The Coiners. We are told that Edouard began his work by thinking of fellow novelists but his ideas gradually become more abstract.

Ideas of exchange, of depreciation of inflation, etc., gradually invaded his book (like the theory of clothes in Carlyle's Sartor Resartus) and usurped the place of the characters.

Edouard asks the others to "imagine a false ten-franc gold piece", in reality not worth two sous but circulating as ten francs. Bernard then interrupts this theoretical exposition to produce a real counterfeit coin. It is with this central paradox of the real counterfeit coin that we approach issues at the heart of writing fiction. Gide's novel becomes a space like the Luxembourg Gardens for the circulation of both false coin and ideas. Counterfeit money appears both as narrative and figuratively to examine the exchange of ideas. Strouvilhou says he will edit a review "'in order to demonetize fine feelings, and these promissory notes which go by the name of words.'" False feelings "pass current" because "'bad money drives out good'", to join this commerce of ideas one must publish a manifesto, produce new ringing phrases, so the effect is an inflation of language, which, we might conclude, can never be demonetized. ³⁹

Gide's counterfeit money mediates between reality and ideas of reality. Another site for images of, often counterfeit, currency is journalism; a location that is interesting as we shall be discussing journalism later (Chapter Nine), and also because in journalism it is easy to see how money talks. Rebecca West writes of the morality suggested

by journalism. The image of the journalist that the writing might suggest is of a supremely moral person: "Truly, there are still saints among us. The Vicar of Christ upon earth is not the Pope, but the editor of The Times." Her analogy for this double standard is:

Just as in the United States, after the Civil War there was little current coin, but too many unrealisable "greenbacks", so we today have too little of the coin of good deeds to pass from hand to hand, but are flooded with paper virtue. 40

If the morality of journalism is paper money, its vocabulary was seen by H.D.Traill as counterfeit. Traill presents "Newspapers and English: A Dialogue" with Minutius and Scriptorius. Minutius talks of "the language of your guild" which is neither a "patter" nor a "patois", not the "cant or argot of a class" nor "the dialect of a tribe". Because it is hard to specify the distinguishing linguistic features of journalism, a danger appears:

It is not the medal or the token that debases a currency, it is the spurious coin - and the more mischievously in proportion to the closeness of the imitation. If the journalistic "lingo" has either a little more of the metal, or a little less of the semblance of genuine English, its enormously wide circulation in these days would no doubt do comparatively little harm... whereas its circulation produces, as it is, an effect which I could not correctly describe without comparing a most excellent man, and my very good friend, to a professional manufacturer of bad half-crowns.

Scriptorius replies that he must rebut the accusation of "coining".

I shall be quite content, at any rate for the present, with acquitting myself and my fellows of the charge of debasing or defacing the verbal coinage of my country without claiming to have purified or brightened it. Enough if we do not clip or alloy the money of the English tongue; it is too much to expect of us, or for us to claim for ourselves, that the coins come out of our hands with more gold in them to the ounce, and with a sharper and cleaner cut device and legend upon their face. 41

Rebecca West, in another work, quotes Valéry's discussion of Proust, specifically the question of the profundity of Proust's art and the superficiality of the small section of society that he wrote about. Valéry suggests that "the great world" is made up of "symbolic figures":

"Nobody can play a part in it unless they represent an abstraction". It is necessary that these social forces meet: "that somewhere money should be talking to beauty; that politics should be on good terms with elegance; that literature and birth should come to an agreement and have tea together." Valéry sums up the importance of the novel of society thus:

As a bank-note is a piece of paper as well as a bank note, so a personage of the great world combines a token-value as a representative of a force with a human body and soul. This combination puts useful material in front of the subtle novelist. 42

However, monetary and literary representation are more often found united in a vision of a past, whose Edenic nature could be described as pre-finance capital. Thus Anthony Trollope's The Way We Live Now takes as the objects for its critique the marriage market, the Gentlemen's clubs where IOUs circulate, the literary world of artificially inflated reputations, and most importantly, the financier, Melmotte, whose South Central Pacific and Mexican railway is not projected to lay rails but to float shares. Trollope writes:

As for many years past we have exchanged paper instead of actual money for our commodities, so now it seemed that, under the new Melmotte regime, an exchange of words was to suffice. 43

In Edward Bellamy's utopia, Looking Backward, the credit economy is seen as the cause of the crises of the late nineteenth century. Money leads to illusions and fictions, to credit and to a crisis of representation. Money:

was...open to the obvious objection of substituting for food, clothing, and other things a merely conventional representative of them. The confusion of mind which this favored, between goods and their representative, led the way to the credit system and its prodigious illusions. Already accustomed to accept money for commodities, the people next accepted promises for money, and ceased to look at all behind the representative for the thing represented. Money was a sign of real commodities, but credit was but the sign of a sign. There was a natural limit to gold and silver, that is, money proper, but none to credit... 44

This idea of a literally Golden Age, when money was material and

caused no crisis of representation, can be easily refuted by the history of money. Pierre Vilar:

Historical reality is again and again caricatured by saying that gold is the currency of a former age; that it has nothing to do with modern money. Historically speaking, nothing is further from the truth, as neither gold or silver was ever the only form of "money". If in the course of history there have been changes, devaluations, attempts at currency deflation and the like, this is because the ratio of circulating currency to the internationally valid currency of standard weight, has constantly been in flux. Most circulating currency has been virtually "fiduciary"..This often created problems similar to those of modern inflation.

Credit and "book money" are not recent developments either. In the 16th century more transactions were paid for in the account books of the great fairs than were paid in gold and silver: only the balances were paid in precious metal. It would therefore be quite wrong to counterpose some imagined age of metal currency, presumed to cover the whole of previous history, to a period of modern currency which began at some point in the 1920s. 45

Having given some idea of areas where discussions of language turn to money or discussions of money turn to language, journalism as counterfeit notes or credit as the sign of a sign, we can turn to exchanges between reader and text. Le Gallienne, writing about Meredith, talks of "those considerable riches, making, perhaps, the bulk of Mr. Meredith's wealth, which exist in the form of aphoristic gold pieces, and sentences readily negotiable as quotation".⁴⁶ Such monetary metaphors can apply to James's work. James's preface to The Wings of the Dove uses a "medal" image for the text which is closely related to the coin. Again the medal or coin is chosen for its double-sided nature:

could I but make my medal hang free; its obverse and reverse, its face and back, would beautifully become optional for the spectator. I somehow wanted them correspondingly embossed, wanted them inscribed and figured with an equal salience... 47

James uses analogies with money mainly to place his characters (his characters also being, for criticism, the most "negotiable" part of his work). This can be used to demonstrate the significance of money for that character. Thus Harold Brookenham in The Awkward Age is

seen at the opening of Book Four borrowing five pounds off Mr. Cashmore. They discuss whether Cashmore should tell either of Harold's parents and Cashmore suggests that if his mother is told she would shield him: "Harold turned this over as if it were a questionable sovereign". Later in the novel, Vanderbank says: "'...here's Harold, precisely... as clear and crisp and undefiled as a fresh five-pound note'".⁴⁸ But, more importantly, James compares people to money when he is emphasising the past, particularly the European past. Thus Strether seeing Madame de Vionnet: "Her head, extremely fair and exquisitely festal, was like a happy fancy, a notion of the antique, of an old precious medal, some silver coin of the Renaissance".⁴⁹ James's appreciation of "The Novel in 'The Ring and the Book'" presents the past through a monetary metaphor.

Admire with me therefore our felicity in this first-class value of Browning's beautiful critical genial vision of his Caponsacchi - vision of him as the tried and tempered and illuminated man, a great round smooth, though as yet but little worn gold-piece, an embossed and figured ducat or sequin of the period, placed by the poet in my hand. He gives me that value to spend for him, spend on all the strange old experience, old sights and sounds and stuffs, of the old stored Italy - so we have at least the wit to spend it to high advantage. 50

The Portrait of a Lady casts Osmond in these terms: "he suggested, fine gold coin as he was, no stamp nor emblem of the common mintage that provides for general circulation; he was the elegant complicated medal struck off for a special occasion". As Rachel Brownstein observes: "In the image wealth and art are brilliantly conflated".⁵¹ Isabel wants Osmond to give her new wealth an artistic usure: "He would use her fortune in a way that would make her think better of it and rub off a certain grossness attaching to the good luck of an unexpected inheritance".⁵² The old coin image can suggest not the glories of the past but its parochial nature: Count Gemini's name "which, having

measurable value in Florence, was, like the local coin of the old Italian states, without currency in other parts of the peninsular". 53 Osmond suggests to Isabel an opening and enlarging of vision instead he, of course, offers a restriction. His value is like Count Gemini's, local. Just before Isabel leaves him she finds him copying a "drawing of an antique coin"; he is in fact not the medal but its copy. 54

The Golden Bowl uses money to emphasise the relations between characters; their affairs, we could say, the word combining both business and sexual relations. Maggie and the Prince see their marriage as parallel to Mr Verver's collection: "'You're a rarity, an object of beauty, an object of price.'" And later in this first chapter the Prince sees himself, his value, in the light of the Verver fortune, as a coin.

It was as if he had been some old embossed coin, of a purity of gold no longer used, stamped with glorious arms, medieval, wonderful, of which the "worth" in mere modern change, sovereigns and half-crowns, would be great enough, but as to which, since there were finer ways of using it, such taking to pieces was superfluous...if they didn't "change" him, they really wouldn't know - he wouldn't know himself - how many pounds, shillings and pence he had to give...one arrived at a scale that he was not, honestly the man to calculate. Who but a billionaire could say what was fair exchange for a billion? 55

The Prince returns to the problem of his value for the Ververs, moving from money as such to the image of a cheque. He feels Mr Verver's glance, when it has him for its object, to be:

much of the same order as any glance directed, for due attention, from the same quarter, to the figure of a cheque received in the course of business and about to be endorsed to a banker. It made sure of the amount - and just so, from time to time, the amount of the Prince was made sure. He was being thus, in renewed instalments, perpetually paid in; he already reposed in the bank as a value, but subject, in this comfortable way to repeated, to infinite endorsement. The net result of all of which, moreover, was that the young man had no wish to see his value diminish. He himself, after all, had not fixed it - the "figure" was a conception all of Mr. Verver's own. 56

The Prince's problem is in being a coin and a "figure" for the Ververs while still being attracted to Charlotte. The example with which I

will conclude this chapter is taken from Charlotte's early return.

The Prince lists her attractions, remembering her beauty.

He knew above all the extraordinary fin^{ess} of her flexible waist, the stem of an expanded flower which gave her a likeness also to some long, loose silk purse, well filled with gold pieces, but having been passed, empty, through a finger-ring that held it together. It was as if, before she turned to him, he had weighed the whole thing in his open palm and even heard a little the chink of the metal. 57

CHAPTER FOUR

"Economy: 'To purify the dialect of the tribe'"

Leaving one still with the intolerable wrestle
With words and meanings. 1

1. The economy proposition

Frank Norris in a piece entitled "The Mechanics of Fiction" writes:

A novel addresses itself primarily to a reader, and it has been so indisputably established that the reader's time and effort of attention must be economized that the fact need not be mentioned in this place - it would not economize the reader's time nor effort of attention. 2

Lionel Johnson, writing on Pater, comments on the element of strangeness in art, suggesting that:

as language loses its "unchartered freedom", becoming fixed and formal, literary artists are increasingly forced to this "strangeness", which is to be had far less by a bizarre vocabulary than by a sensitiveness to the value, the precise value, of common words in their precise signification. Mystery, economy, pagan, gracious, cordial, mortified - to use such words, with just a hint of their first meanings, is for the scholarly writer and reader a delicate pleasure, heightening the vivid interest of a phrase. 3

These two quotations taken together place us on the threshold of an opposition. Frank Norris sums up "the whole system of fiction mechanics" as "preparations of effect"; the most important moment being the "pivotal event". The build-up must be slow and the decline after the event must be rapid as the reader's attention is apt to dwindle, "and thus back we go again to the economy proposition".⁴ On Norris's side of this opposition we have a concern for the reader, for clear communication, mechanics and effects; "economy" here is self-evident, the self-evidence of a message communicated. Lionel Johnson's concern is less with communication than with something like "defamiliarization", the rejuvenation of language through the practice of estrangement. The writer enters the scene of communication, joining the reader, and both are seen by Johnson as scholarly (Le Gallienne refers to Johnson's study of Hardy as being "like spending an afternoon in the Bodleian").⁵ On this side

of the opposition, writer and reader are united in ^hscholarship, delicate pleasure, precise signification. "Economy" is here a word that can carry pleasure and interest due to a hint of its original meaning. In this concern for etymology we can remember the writers discussed by Derrida in "White Mythology", and the radical philology of Nietzsche and the etymological interpretations of Freud.⁶ Other parallels can be suggested between Johnson's interests and Derrida's. Yeats remembers Johnson asserting, in a way that relates to Derrida's uncovering of the metaphysical privileging of speech over writing, "that I had no right to consider words made to read less natural than words made to be spoken". Johnson according to Yeats, punctuated "after the manner of the seventeenth century and was always ready to spend an hour discussing the exact use of the colon. 'One should use a colon where other people use a semi-colon, a semi-colon where other people use a comma'...the matter was plainly beset with many subtleties".⁷ A practice that suggests Derrida's interest in spacing, in the blanks and gaps that structure writing and prevent the reduction of the question of writing to the phonetic. (Orage locates Pater's influence in the 1890s as perverting literature away from speech and towards words.)⁸ The exact use of the colon, like the precise value of common words in their precise signification, links writing to both difficulty and precision.

On one side, then, we have a functionalism in the name of the reader, on the other, a formalism in the name of the writer. In Norris's "economy" reading and consciousness meet with writing elided, only included as ideas to be communicated, as message. With Johnson writing displaces the reader's consciousness, and a drama of writing as production, as work, and as difficulty, emerges alongside a criticism of the text in terms of its form and its organization, its "economy". Valuable as it

may be as a critical tool this opposition is not in itself final, we can also see a complicity between the two poles. Both economies have longer histories than the period under consideration. K.K. Ruthven's section on "Economy", in Critical Assumptions, cites Aristotle on plot, Donne on the Psalms, Coleridge on Milton and Shakespeare, as well as James and Woolf.⁹ We can see a good statement of economy in Horace:

I shall aim at a style that employs no unfamiliar diction, one that any writer might hope to achieve, but would sweat tears of blood in his efforts and still not manage it - such is the power of words that are used in the right places and in the right relationships, and such the grace that they can add to the commonplace when so used. 10

Words in the right places and in the right relationships, a style that calls for work but does not display its labour, the terms are already established. The continuity of these terms can be clearly seen in Trollope, who in his autobiography sets out the novelist's task as writing in pellucid language with every word telling. A task of writing the commonplace and the familiar which is however difficult; a labour which should not appear laboured: "A man who thinks too much of his words as he writes them will generally leave behind him work that smells of oil".¹¹ Given that both Horace and Trollope talk of writing in terms that suggest the project of economy, does this continuity challenge the idea of studying economy in one particular period, and does it challenge ideas of an opposition around this term?

Economy, a concern to reduce waste, the need for every word, sentence, paragraph, and so on, to have a function and to contribute to the whole, may be used from Aristotle to the present, but I will argue that in the last half of the nineteenth century both its object and the extent of its use change. Its use increases in an expansion of critical work and an increasing interest in form, and its object changes from poetry to prose. It also begins to be attached to radically different projects. Economy is, to use Freud's term for the overdetermined words in dreams,

a "switchword"; a point where different tracks meet, one line leading to the reader, consciousness, the repression of ambiguity for clear communication, the other line leading to style, form the writer's production. Functionalism of parts in the service of a whole is a continuous interest, but an interest in consciousness or in form interpret the function of this functionalism differently. The text either functions to efface itself easily before the reader, surrendering unambiguous meaning, or the text becomes not only the means but also the end of this functionalism, autonomous and answerable only to itself.

There are historical reasons for the different uses of economy and the different versions of functionalism. They are determined by other discourses and the interrelation of new forms of writing and reading. I will discuss the "scientific" utilitarian view taking Herbert Spencer as my example. For the opposing use of economy we will consider Flaubert and Pater. The writers discussed envisage pure communication in the language economised on behalf of a message, or they long for a magical correspondence between word and world. The views are opposed but complicit and they occur at positions which suggest Marx's observation about the external antithesis between bourgeois thought and the romantic viewpoint.¹²

In the period we are concerned with there is a symbiotic relation between criticism and fiction, as the latter becomes increasingly concerned with form, difficulty, and structure, and criticism grows both in quantity and seriousness. Clmstead writes: "The period from roughly 1880 to 1900 saw more writing directly concerned with the art of fiction than had appeared in the previous half-century". Kenneth Graham suggests that with Moore, Meredith, Hardy, Gissing, and so on,

in the 1880s: "For the first time in its history, the novel had become conceived of as a refuge for the intelligentsia and an organ of advanced thinking." ¹³ Economy seems closely linked to the Decadence, as its ideal and as its cure. As an ideal we may think of the Paterian epiphany or "moment", captured in the mot juste, the right, the unique word, in the short story, itself placed not in one of the Great Reviews but in one of the little magazines, economy present at every point. However, decadence also signifies the very state of disproportion which demands economy; words becoming more important than their sentences, sentences more important than their paragraphs, language playing scandalously the other side of functionalism. This leads, as we will see to a veritable politics of language.

Economy and Decadence also suggest a mythology of style. In this period style claims its martyrs and they find their hagiographers. Two anecdotes cited by Derek Stanford may suggest this drama of writing: Wilde's joke about a hard day's work: "This morning I took out a comma, and this afternoon - I put it in again"; and a picture of Henry Harland, still in pyjamas and dressing-gown, his bath and breakfast waiting until "the real business of the day, a page of "perfect prose", was accomplished. Not always a page, by any means, - a perfect sentence or two was sometimes a good morning's work." ¹⁴ This dramatisation of the scene of writing mythologises literary production as a quest for perfection and refinement, a passionate search for precision. This quest will also be discussed. We may begin however outside the text with questions of an essential economy of art.

In an article, "About Old and New Novels" in the Contemporary Review in 1884, Karl Hillebrand writes:

Art is more economical than science; and the lavishness of authors who believe they proceed scientifically when they omit

nothing of what a careful examination of an object or an action and its motives have revealed to them, is nothing but the profitless expenditure of the prodigal. 15

The essential economy of art is asserted not just against science but also against a realist project associated with French writers. He has just cited Daudet and his target is obviously French realism rather than science, taking its rhetoric of scientific description seriously. What is interesting here and what demonstrates the elasticity of the concept of economy, is a well established critical point is being reversed. It was certainly more customary to use the French novel as an example of economy when compared with the discursiveness of the English novel. A point that goes back to George Eliot suggesting that Stendhal can teach economy and dramatic power in 1856, Fraser's in the same year compares the French novel favourably with the English novel in terms of length and economy. Later, George Moore writes of the French novelists: "No more literary school than the realists has ever existed and I do not except even the Elizabethans." 16

Edith Wharton, forty years after Hillebrand, shows that his economy-as-thrift is now granted a lesser place, after the intervening years of literary production, James's years.

There is a sense in which the writing of fiction may be compared to the administering of a fortune. Economy and expenditure must each bear a part in it; but they should never degenerate into parsimony or waste. True economy consists in the drawing out of one's subject of every drop of significance it can give, true expenditure in devoting time, meditation and patient labour to the process of extraction and representation. 17

We may reflect, in the light of this quotation, on the figures of the rich in fiction such as Wharton's or James's, their heirs and heiresses become cousins of the novelist, taking parallel decisions about responsibility, economy, and expenditure.

Responsibility and economy also figure in the writer's relation to his material. Conrad's prefaces draw out embarrassing parallels between Imperialism and the novelist's material. Heart of Darkness parallels the exploitation, the scramble for loot, of the Congo: "it is well known that curious men go prying into all sorts of places (where they have no business) and come out of them with all kinds of spoil. This story and one other...are all the spoil I brought out from the centre of Africa, where, really, I had no sort of business." ¹⁸ Conrad takes the idea of the writer's necessary forays into the world for material and places it in the historical and brutal context of the exploitation of Africa. He forces the literary economy to acknowledge other responsibilities. His original preface to A Personal Record mentions that when that work was appearing serially: "I was remonstrated with for bad economy; as if such writing were a form of self-indulgence wasting the substance of future volumes." (If we substitute "generations" for "volumes" here this accusation of self-indulgence and wasting the substance of the future shows the proximity of ideas of literary economy to notions of sexual economy.). Conrad says that it seems "that I am not sufficiently literary". He does not regard his past purely as material. The same sort of accusation was made of The Mirror of the Sea, but "I have never understood the kind of thrift they recommend". He "wanted to pay my tribute to the sea, its ships and its men, to whom I remain indebted". His economic metaphors are debt and repayment which force the literary economy to come to terms with a relation to material which is one of solidarity rather than exploitation. "It is quite possible that I am a bad economist; but it is certain that I am incorrigible." ¹⁹

I have suggested that the French novel is often turned to for examples of economy. National languages are also compared in terms of economy with French featuring as the most "natural" language for literary style because the most economical. J.A.Symonds has a section on "National Style" in his "Notes on Style". Here he discusses Greek and Latin.

The passage from Greek to Latin is like passing from a paradise of flowers and fruit trees to a region of tilth and pasture, from the boyhood of demigods to the adult manhood of heroic mortals. Language has advanced further from its primitive exuberance...No language of the same family is so parsimonious than Latin in the means employed for utterance...Greek superfluities have disappeared; the auxiliaries of modern language have only partially begun to sprout. Economy is exhibited in every element of this athletic tongue like a naked gladiator, all bone and muscle, it relies upon bare sinewy strength. 20

This passage may illuminate the connections between economy and polemics for Classicism in the arts as opposed to Romanticism. Symonds's stress on the athletic, on bone, muscle and sinew, may suggest writers as diverse as Hopkins and Hemingway, the discipline of writing finding its counterpart in the discipline and grace of physical activity. We may also note an eroticism, and this Uranian emphasis on male athletic beauty can be opposed within the metaphorical system of literary criticism to an idea of the female as formless, chaotic, voluptuous.

Symonds continues his agricultural metaphor in a discussion of the French language, which suggest that it is no accident that France produces the most intense discussion and examples of the discipline of style and the quest for formal perfection.

French might be described as the least endowed by nature of the European languages. It often happens, however, that when the soil is poor, industry and tillage succeed in raising finer crops than wave upon the fatter glebe of luckier neighbours.

The discussion moves from agriculture to culture: the salons, the academies, the Court, the intellectual intensity of Paris. This

"effort to attain perfection, carried on through centuries by an enlightened and exquisitely polished race, has rendered French unrivalled in certain of the very highest qualities of verbal utterance". 21

Economy emerges from difficulty, the husbandry of scarce resources.

It is this that makes the French language so economical.

Style is not so much a matter of linguistic resources, as of the art and tact with which these resources are husbanded for use. If the French are less liberally endowed than some of their neighbours, they have made more of the wealth at their disposal. Every word of their comparatively limited vocabulary has been vitalised, penetrated with suggestions, cut and polished like a diamond of many facets, imbued with psychological colour and association. The beauty of French style consists in the parsimony of the means employed, and the manifold variety produced by the manipulation of those means - the feeling for exact value whereby simple words are thrown into relief by juxtaposition and selection, the justice of perception which discovers the right phrase and sets it in precisely the right context, the strength which comes from reserve, and the flexibility which is due to unerring veracity of statement. 22

This economy draws on ideas of thrift, frugality and parsimony in language, but passes beyond these to ideas of manipulation and organization. Henry James bridges this discussion of French and the previous chapter's discussion of coins and language.

On many points, for a long time, it seemed as much more civilized to express one's self in French rather than in English or German, as it seems to pay for an article in silver crowns rather than in eggs and chickens, in cattle and corn. These points are still standing, but other points have become visible all around them, which the silver coin, when applied, but insufficiently covers, so that we are obliged to have recourse to a larger coinage. Of course, to stretch our metaphor, the French are interested in insisting that the only wares worth owning are the wares their money will buy; for it is certainly not agreeable, in the supposed heyday of one's prosperity, to be left with a depreciated coinage on one's hands. For this we make large allowance and we therefore note the more promptly all symptoms of an ungrudging attention to foreign markets, as we may say. 23

Our terrain now changes from national languages and style to the text, and a clear and pivotal discussion of the text's economy.

2. Lewes and the "economy of art"

In Blackwood's in July 1859, George Henry Lewes argues for the excellence of Jane Austen, when viewed in terms of economy.

If, as probably few will dispute, the art of the novelist be the representation of human life by means of a story; and if the truest representation, effected by the least expenditure of means, constitutes the highest claim of art, then we say that Miss Austen has carried the art to a point of excellence surpassing that reached by any of her rivals. 24

Other writers may be more interesting, more imaginative, more powerful.

But:

no novelist has approached her in what we may style the "economy of art", by which is meant the adaptation of means to ends, with no aid from extraneous or superfluous elements...we venture to say that the only names we can place above Miss Austen, in respect of this economy of art, are Sophocles and Molière (Le Misanthrope). (p.102)

We may note that Austen's masters are dramatists, revealing the alliance between the dramatic and the economic: "all her power is dramatic power" (p.105).

Lewes moves from Austen to generalisations about economy: "almost all defects in works of art arise from neglect of this economy" (p.102).

He marries realism to economy through truth. The end is the representation of human nature thus the means must exclude the romantic, the grotesque, the abstract: the true is the familiar. Lewes's discussion is pivotal not because of its chronological position nor its effects but because of its peculiar interdiscursive position. It is neither formalist nor psychological but beyond the "commonsense" functionalist view of economy. It marks a point (in the relation of discourses) where the pressures of science and aestheticism are held in a consensus to establish the seriousness of both criticism and the novel. For psychology and science are very present in Lewes's work but they support the aesthetic argument, the two meeting around laws and principles.

The art of novel-writing, like the art of painting, is founded on general principles, which, because they have their psychological justification, because they are derived from tendencies of the human mind, and not, as absurdly supposed, derived from "models

of composition", are of universal application...In novel-writing, as in mechanics every obstruction is a loss of power; every superfluous page diminishes the artistic pleasure of the whole. Individual tastes will always differ; but the laws of the human mind are universal. (p.103)

These features will become opposed in later debates, here they are held together and support each other. Lewes may avoid the question of how a universal judgment of the superfluous or the economic is possible, but he also makes possible a transformation of the discussion of the novel, from taste to criticism.

Another article by Lewes, also in Blackwood's, opens with this question of criticism. "A Word About Tom Jones", in March 1860, displaces discussion from taste to the question of the artistic perfection of Tom Jones.

Beside the question of taste, there is a question of criticism. Above all individual likings, there are certain definite principles; and criticism is, or ought to be, the application of principles. 25

The work of art must submit to an "attentive re-reading" (p.332), rather than remaining an impression fondly held in memory. Lewes is afraid that the critics who have praised the construction of Tom Jones would be unable to say "in what construction consists; at any rate, they might as well eulogise the perspective of the early painters, and expect us to acquiesce" (p.333). The comparison with painting and the laws of perspective is important in that it allows a concept of naturalised laws for subject-positions. Lewes says that there "are certain principles of construction" which he proceeds to state (p.333). The construction of a play or a novel may be simple or complex according to its subject, but the principles of construction are the same for both.

The object of construction is to free the story from all superfluity. Whatever is superfluous - whatever lies outside the real feeling and purpose of the work, either in incident, dialogue, description or character - whatever may be omitted without in any degree lessening the effect - is a defect in construction. (p.333)

The last section of this chapter will question the ease and universality of this ability to mark the outside of the work. However, following Lewes, we meet drama again, which is more rigid in its requirements than the novel. The drama has only three hours for its narrative rather than three volumes. We could say that drama is to the novel what French is to English. Both are governed by the removal of the superfluous which extends from large units, unnecessary episodes, to small, words which may be omitted (pp.333-4). This principle "may be called the principle of Economy".

It will be found in every detail of art. All-important as it is, it needs to be reconciled with the ease and variety of the art which conceals its art. The laws of economy are rigid, but the public must never feel the rigidity. The construction must not seem mechanical, but natural, organical. Hence, in scenes and in speeches there must be an easy play and fluctuation of various elements, all secretly and inevitably tending towards the one point, but never ostentatiously tending towards it. The artist must be careful in his selection, yet never suffer us to feel that there has been a selection; he must not permit us to see the strings and pulleys of his puppets; he must not betray his intention. Directly the machine creates, our illusion vanishes. Here comes the great difficulty. It is in the Principle of Selection that the triumph of art consists; and accordingly we shall find it oftener violated than the Principle of Economy. (p.334)

This principle is violated by coincidences, by situations which are obviously contrived to get the author out of a difficulty, or by an author speaking through his or her characters.

The above passage insists on a divorce between production and consumption. The principles of economy and selection govern production but should not be discovered in consumption. Work is to be hidden, to be a secret, and if glimpsed, if the machine creaks, the necessary ideology of organicism will be destroyed - "our illusion vanishes". "The laws of economy are rigid, but the public must never feel the rigidity": there is a close parallel with the commodity structure. The commodity form erases the signs of work in order to veil the

relations of production. ²⁶ In the same way the novel must be a product to be consumed rather than a process to be traced in Lewes's economy. However the critic is perhaps exempt, he re-reads, compares, takes texts to pieces, and so on; he is allowed to glimpse economy, selection, production. Lewes refers to Pride and Prejudice:

Take it to pieces, examine the characters, scenes, and dialogues, in relation to each other and to the story, and you will find that there is nothing superfluous - that all this ease of nature which looks so like the ordinary life of every day, is subordinate to the principles of Economy and Selection; and that nothing is dragged in, nothing is superfluous. (p.335)

Austen's economy reveals Fielding's violations of the laws of construction. And Dumas "will respect the principle of Economy, even when violating that of Selection: he will not add superfluity to improbability"; it is otherwise with Fielding (p.336). The grounding of comparison in criticism, principles, and universal regulations, as opposed to the differences of personal taste, may be seen as Lewes's most lasting achievement. We now turn to a more ambitious project which takes language rather than the literary text as its object. The central text for this next section was written before Lewes's but it lacks the consensus found in Lewes's work between psychology and literary criticism.

3. Spencer and "The Philosophy of Style"

Words strain,
Crack and sometimes break, under the burden,
Under the tension, slip, slide, perish,
Decay with imprecision, will not stay in place,
Will not stay still. (Eliot, Burnt Norton, V.)

Ruskin's "Economy of Literature", -added as an appendix to "A Joy For Ever" or The Political Economy of Art.(1857), states what I have called the commonsense view of economy.

For certainly it is excellent discipline for an author to feel that he must say all he has to say in the fewest possible words, or his reader is sure to skip them; and in the plainest possible words, or his reader will certainly misunderstand them. 27

In stating the case he overstates; moving from excellent discipline and ideal of plain words frugally used to a conviction of the reader's inability to read, sure to skip, certainly misunderstand. Ruskin's attempt to weld together aesthetics and ethics renders misunderstanding particularly intense, as his aesthetic opinions could be taken up by those he politically condemned, and his political stance could be interpreted in different ways because of its roots in aesthetics. However, Ruskin is only included here to introduce a sort of paranoia about the reader. Economy, in this section, is the watchword of a functionalism always intervening on behalf of the reader, suggesting that a certain anxiety about language has been displaced onto the reader.

This concern about language and the reader exists before the work of Herbert Spencer, who will be central to this section. Spencer sees his project as reworking rhetoric scientifically, we could say that he attempts to economise "economy". Before turning to Spencer's "Thilosophy of Style" Campbell's The Philosophy of Rhetoric (1776) will be briefly discussed.

Campbell gives us the concerns of a rhetoric that Spencer will try to make systematic. Campbell makes an ideal of perspicuity and a target of the reader. He sees language as, to use a Saussurean phrase, a system of differences but only at an ideal level where "every difference in the relations of things had a corresponding difference in the combinations of words". At this ideal level to speak grammatically would convey one's meaning infallibly and unambiguously. This ideal system of differences envisages an Eden of signification where there is a perfect match between word and thing. In the ideal system: "There would not be even a possibility of mistake or doubt. But

the case is widely different with all the languages that ever were, are, or will be in the world." ²³ Since language has fallen it must be patrolled on behalf of perspicuity, but Campbell's concern is to prevent the reader working.

Campbell quotes examples of obscure arrangement of phrases or words, adding that it might be argued that the reader need only reflect to remove any obscurity.

But why is there any obscurity to be removed? Or why does the writer require more attention from the reader, or the speaker from the hearer, than is absolutely necessary? It ought to be remembered that whatever application we must give to the words is, in fact, so much deducted from what we owe to the sentiments. Besides, the effort that is exerted in a very close attention to the language always weakens the effect which the thoughts were intended to produce in the mind. (p.221)

Campbell sets up a zero-sum relation between attention to language and attention to thought. Thought and language are separated, the reader is presumed to have a limited quantity of attention, and the relation between words and sentiments is cast in the language of book-keeping, "so much deducted from what we owe". What must be economised is the reader's limited attention. Campbell points out that perspicuity originally implies transparency, and he sees language as a medium through which we see notions and sentiments. If this medium is perfectly transparent we can see through to the object and ignore the medium itself. A discourse which excels in perspicuity captures the hearer's attention, rendering him scarcely conscious of the diction. However, "the least obscurity, ambiguity, or confusion in the style, instantly removes the attention from the sentiment to the expression" (p.221). Writing on "Equivocation", Campbell admits that a reader could tell from the context whether a word like "pound" meant weight or money. But he adds: "we may lay it down as a maxim, that an author always offends against perspicuity when his style requires that reflection

from the reader" (p.227). One of the effects of this concern to prevent the reader reflecting is that the question of context is set aside.

Campbell connects rhetoric to domestic economy comparing the misuse of words to the misuse of household utensils, where words are to meanings as domestic utensils are to the good running of a household (pp.200-1). We move from domestic to political economy, from propriety to property, as Campbell discusses the differences that custom has made in the use of words. It is from the increase and the increased precision of these distinctions that language has improved.

Nothing then, surely, can serve more to corrupt it, than to overturn the barriers use hath erected, by confounding words as synonymous, to which distinct significations have been assigned. This conduct is as bad policy with regard to style, as it would be with regard to land to convert a great part of the property into a common. On the contrary, as it conduceth to the advancement of agriculture, and to the increase of the annual produce of a country, to divide the commons, and turn them into property, a similar conduct, in the appropriation of words, renders a language more useful and expressive. (p.201) 29

Property, the appropriation of words, and propriety are linked in an ideology of progress and a process of naturalisation.

Marc Shell suggests that Spencer's idea of economy in language supports his conservative politics.³⁰ Spencer's aim in "The Philosophy of Style" is to put forward a "general theory of expression". He starts with the maxims offered by works on composition and rhetoric, which "are presented in an unorganized form", and as "isolated dogmas" they are not as easily understood nor respected, "as they would be were they deduced from some simple first principle". Citing various maxims and precepts, he comments that they "would be much more influential if reduced to something like scientific ordination".³¹ Conviction would be strengthened by knowing why, or to put it another way, rhetoric needs a nineteenth-century ideology of science.

On seeking for some clue to the law underlying these current maxims, we may see implied in many of them, the importance of economizing the reader's or hearer's attention. To so present ideas that they may be apprehended with the least possible mental effort, is the desideratum towards which most of the rules above quoted point. When we condemn writing that is wordy, or confused, or intricate - when we praise this style as easy, and blame that as fatiguing, we consciously or unconsciously assume this desideratum as our standard of judgment. (pp.334-5)

Our suspicions about a theory that advocates the apprehension of ideas with the least possible mental effort, increase on seeing the slippage from wordy to confused to intricate, where intricacy is placed as similar to confusion or verbosity.

Language is seen as machinery and linked to a zero-sum quantification of the reader's energy.

Regarding language as an apparatus of symbols for conveying thought, we may say that, as in a mechanical apparatus, the more simple and the better arranged its parts, the greater will be the effect produced. In either case, whatever force is absorbed by the machine is deducted from the result. A reader or listener has at each moment but a limited amount of mental power available... the more time and attention it takes to receive and understand each sentence, the less time and attention can be given to the contained idea; and the less vividly will that idea be conceived. (p335)

Some of the reader's energy is spent on recognising symbols, some more on arranging and combining the images suggested to them, leaving a remnant of energy for understanding the thought. Although there is a continuity from Campbell's argument, the combination of machinery, the extension of thrift into consciousness, and the concern with energy marks a nineteenth-century moment. It is interesting to note that just as James's writing would challenge Spencer's principles, William James challenged just such a model of consciousness. Nathan Hale, a historian of early American psychoanalysis, sees James as important for his insistence "that men and women possessed reserves of energy they seldom utilized, thus refuting the traditional nineteenth-century wisdom that each person possessed a limited 'bank account' of nervous energy". 32

Spencer's word for the relation between a sentence and its idea is contained, suggesting a relation between language and thought where language is something like the envelope to thought's message, but also suggesting a process of repression, of containment where what must be contained and controlled is language itself. Spencer extends the metaphor that language is the vehicle of thought by saying "in all cases the friction and inertia of the vehicle deduct from its efficiency; and...in composition, the chief thing to be done, is, to reduce the friction and inertia to the smallest amounts" (p.336)

Let us then inquire whether economy of the recipient's attention is not the secret of effect, alike in the right choice and collocation of words, in the best arrangement of clauses in a sentence, in the proper order of its principal and subordinate propositions, in the judicious use of simile, metaphor, and other figures of speech, and even in the rhythmical sequence of syllables. (p.336)

The greater force of Saxon words is mentioned: "The several special reasons assignable for this may all be reduced to the general reason - economy" (p.336). This rests on early associations. The child's entry into language now viewed in relation to castration and the Symbolic is here seen in terms of the Saxon. Saxon words are more economical as "the earliest learnt and oftenest used words, will... call up images with less loss of time and energy than their later learnt equivalents" (p.337). The mind is engaged in a perpetual relay race between word and image and idea; Saxon shortens the distances. The shortness of Saxon words also helps, as: "If it be an advantage to express an idea in the smallest number of words, then it must be an advantage to express it in the smallest number of syllables" (p.337). An effort is required "to recognize every vowel and consonant" (p.337). In "the immense majority of cases, each word, serving but as a step to the idea embodied by the whole

sentence, should if possible, be a single syllable" (p.338).

Onomatopoeia is another labour-saving device. As is the use of concrete terms rather than abstract ones: "Economy of the recipient's mental energy may be assigned, too, as a manifest cause for the superiority of specific over generic words" (p.338). We may find something disturbing about a philosopher ruling out the use of abstract terms. Of course, one reason why concrete terms are preferred to abstract ones is that they do not challenge a theory of language seen in terms of representation, which is precisely what abstract terms do. Specific expressions are superior as they save "the effort required to translate words into thoughts"; when "a general word is used, the hearer or reader has to choose from his stock of images" and in doing this "some delay must arise - some force be expended", so if "an appropriate image can be at once suggested, an economy is achieved, and a more vivid impression produced" (p.339, my italics). Let us concentrate on that phrase "stock of images", its commercial overtones and its idea of property, its suggestion that an individual owns his or her images, also the idea of limit suggested by stock, a fixed amount of images, the whole psychic model that these assume and support, will be fissured by Freud's account of the dream and the unconscious. A new psychic economy will erupt from the ruins of this nineteenth-century machinery of thrift.

Spencer turns "from the choice of words to their sequence", and "we find the same principle hold good" (p.339).

We have a priori reasons for believing that there is some one order of words by which every proposition may be more effectively expressed than by any other; and that this order is the one which presents the elements of the proposition in the succession in which they may be most readily put together. As in a narrative, the events should be stated in such sequence that the mind may not have to go backwards and forwards in order to rightly connect them; as in a group of sentences, the arrangement should

be such that each of them may be understood as it comes, without waiting for subsequent ones; so in every sentence, the sequence of words should be that which suggests the constituents of the thought in the order most convenient for building it up. (pp.339-40)

From words to sentences to narrative, language is cut up into building blocks of thought unfolding as a linear message. The rhythms, memories, pleasures of reading are banished by economy.

Economy of mental effort governs universally:

Regard for economy of the recipient's attention, which, as we find, determines the best order for the subject, copula, predicate, and their complements, dictates that the subordinate proposition shall precede the principal one, when the sentence includes two. (p.344)

From the major divisions of sentences he moves to the minor, then from the sentence, its propositions and clauses, to figures of speech.

Implied in rules given for the choice and right use of them; we shall find the same fundamental requirement - economy of attention. It is indeed chiefly because they so well subserve this requirement, that figures of speech are employed. (p.350)

Thus synecdoche gives convenience or vividness to the presentation of an idea; metonymy's "effectiveness" is "similarly accounted for"; whenever a simile "increases the force of a passage, it does so by being an economy" (p.350); and metaphor is superior to simile due to "the great economy it achieves" (p.352). The greater force of metaphor is due "to its relative brevity"; metaphors being able to condense and thus deliver more ideas for fewer words (p.353). Metaphors, however, also threaten the smooth running of Spencer's language machine, so "a limit is put to the advantageous use of Metaphor". If they are obscure "no economy of attention will be achieved; but rather the reverse" (pp.353-4).

Spencer summarises his conclusions and offers an example of a passage which demonstrates his laws.

The general principle which has been enunciated is that, other things equal, the force of a verbal form or arrangement is great, in proportion as the mental effort demanded from the recipient is small. The corollaries from this general principle have been severally illustrated. But though conformity now to this now to that requirement has been exemplified, no case of entire

conformity has yet been quoted. It is indeed difficult to find one; for the English idiom does not commonly permit the order which theory dictates. A few, however, occur in Ossian. (p.355)

A gap opens between the "English idiom" and its "theory", between discourse and that which hopes to regulate it. The Ossian quotation demonstrates, with one exception "the theoretically best arrangement".

The simile comes before the qualified image, the adjectives before the substantives, the predicate and copula before the subject, and their respective complements before them. That the passage is bombastic proves nothing; or rather, proves our case. For what is bombast but a force of expression too great for the magnitude of the ideas embodied? All that may rightly be inferred is, that only in rare cases should all the conditions to effective expression be fulfilled. (p.355)

Bombast forces Spencer to recognize language beyond its role as a vehicle for thought, although he recuperates this recognition as a support for his case. Yet the status of Spencer's whole project of economy is shaken here. The English idiom resists theory and the passage he cites as theoretically almost perfect is bad not effective writing. His inference is that theory should not attempt to translate itself into practice; effective expression needs to escape from at least some of its supposed conditions. We are witnessing the resistance of language, having repressed the process of signification and the materiality of the sign, the signifier, as it were, takes its revenge through bombast and through limiting this theoretical project.

It is possible to suggest that Spencer is stumbling on something fundamental in this realisation of the complicity between completely effective writing and bad writing. Longinus, in "On the Sublime", writes of "The Origins of Literary Impropriety". He suggests:

Our faults spring, for the most part, from very much the same sources as our virtues. Thus while a fine style, sublime conceptions, yes, and happy turns of phrase, too, all contribute towards effective composition, yet these very factors are the foundation and origin, not only of success, but also of its opposite. 33

A duplicitous origin, then, where the proper is produced along with

along with its other. Perhaps the most interesting writer in this context is Swift. His definition of a good style, "proper words in proper places" is something of a touchstone in the late nineteenth century discussions of style, and relates to the links between property, propriety, and the proper discussed by Derrida. In his writing, however, Swift both unleashes and is lost in the awesome power of language, its ability to generate itself, and the writer's or narrator's inability to fix its play or harness its heterogeneity. Swift straddles the gap between theories of language and propriety and an improper practice, proposing schemes for correcting the language but also parodying such schemes in, for example, The Polite Conversation.³⁴ Schemes for policing language only turn up more delinquency, and I will conclude this chapter by suggesting that that is the power of economy.

Spencer's brush with Ossian's bombast does not lessen the expansionist tendencies of this theory.

Not only in the structures of sentences, and the uses of figures of speech, may we trace the economy of the recipient's mental energy as the cause of force; but we may trace this same cause in the successful choice and arrangement of the minor images out of which some large thought is to be built. To select from a scene or event described, those elements which carry many others with them; and so, by saying a few things but suggesting many, to abridge the description; is the secret of producing a vivid impression. (p.356)

Spencer's terms shift from words and ideas to "elements" and "things", due to the incorporation of suggestion. Suggestion introduces the problem of connotation which implies both economy and its subversion. "In the choice of component ideas, as in the choice of expressions, the aim must be to convey the greatest quantity of thoughts with the smallest quantity of words" (p.356). Even if connotation is consigned to the realm of thought and separated from language it threatens

Spencer's system. If the idea is not delivered in the word as a denoted idea flashing up in the mind as a clear picture, if, instead, words and ideas both suggest more than they say, connote more than they denote, the project of economy is changed. If one applied Spencer's ideas of economy as a ratio of the quantity of thought to the quantity of language, his own prose is obviously less economical than, say, a passage from Finnegans Wake. The Joycean pun compresses and condenses, in short, economises but that textual economy destroys the values of Spencer's system, the transparency of language, its separation from thought, and so on. If the pun is active in modernist writing, it is also important in Freud's analyses of jokes and dreams helping to establish the theory which decentres Spencer's idea of consciousness. Freud writes that "It all seems to be a question of economy", when discussing the word-play in jokes and its tendency to "compression" and "saving". 35

Spencer, however, by concentrating on the reader elides these problems raised by metaphor, connotation, or punning as economical devices. He also hopes to appropriate literature for his theory as well as aligning this theory with the natural. Excited people naturally, automatically, use figures of speech; passionate language is often distinguished by its brevity. Thus "the natural utterances of excitement conform to the theoretical conditions to forcible expression" (p.358). If forcible expression is found in any passionate statement, it is also found in that form of linguistic practice normally considered the most worked and self-conscious. The continuous use of forcible and economical words and forms produces that type

of composition which we call poetry. The poet habitually adopts those symbols of thought, and those methods of using them, which instinct and analysis agree in choosing as most effective. (pp.358-9)

Spencer needs to appropriate poetry as an obvious example of effective language, but he also needs to avoid the question of work and production. Therefore the poet's economy is guided by habit and is placed in solidarity with both Spencer's theory and ordinary language. Poetry "is especially impressive partly because it conforms to all the laws of effective speech, and partly because in so doing it imitates the natural utterances of excitement" (p.359). It is also necessary for Spencer to separate poetry, especially the work of the poetic, from prose. The aspects of poetry, the abundant use of figures of speech for example, that testify to its economy, if evident in prose mark that prose as "poetical" and then condemn it as "over florid" or "affected" (p.359). Rhythm in poetry is also reduced to economy: it "economizes the reader's or hearer's attention" by diminishing the "expenditure of mental energy" through enabling anticipation (p.360). One might wonder if there are not other pleasures in rhythm, or if its importance might not be more closely linked with its nature as the meeting-point of the semiotic and the somatic, rather than its action in conserving energies.

Spencer extends his territory further. Having considered "only those causes of force in language which depend on economy of the mental energies. We have now to glance at those which depend on economy of the mental sensibilities" (p.361). As well as considering the extent "to which any faculty or group of faculties is tasked in receiving a form of words and constructing its contained idea", we must also consider the state in which it or they are left, and how that state effects future reception (p.361). And it "will suffice to recall the fact that every faculty is exhausted by exercise" (p.361). It is in this way that Spencer introduces structure or composition into his argument. As every perception received and every conception framed entails "some amount of waste in the nervous system", the efficiency of the faculties

employed will be temporarily diminished, which will influence succeeding acts of perception (p.363). Therefore the vividness of images will depend partly on the order of their presentation. Spencer cites climax, anti-climax, antithesis as examples.

But this extension of the general principle of economy - this further condition to effective composition, that the sensitiveness of the faculties must be husbanded - includes much more than has been yet hinted. Not only does it follow that certain arrangements and certain juxtapositions of connected ideas are best; but also that some modes of dividing and presenting a subject will be more striking than others, irrespective of logical cohesion. (pp.364-5)

Laws of progression lead us from the less to the more interesting in the whole composition and in each of its parts. Spencer warns against "long continuity of the same kind of thought, or repeated production of like effects" (p.365). Again this is a warning against performing or practising Spencer's theories - "the error of constantly employing forcible forms of expression".

As the easiest posture by and by becomes fatiguing, and is with pleasure exchanged for one less easy; so, the most perfectly-constructed sentences unceasingly used must cause weariness, and relief will be given by using those of inferior kinds. (p.365)

Once more Spencer justifies the non-observance of his theory by extending that theory, trying to include variety into a project of homogeneity, trying to incorporate and disarm language's resistance. In a related essay, Spencer grants ambiguity, precisely, its place: "Now from a good style are excluded all words having unsettled connotations; save when indefiniteness is intended." ³⁶ Ambiguity is included in the belief that it can be regulated and administered in homeopathic doses. The reliance on intention and the belief in the possibility of a choice, a belief that connotations can be settled or unsettled, and that the unsettled can be excluded, testify to a tyranny of communication which is far from secure.

To save his theory Spencer introduces a hierarchy of force, the parts

ranked lowest in this hierarchy may ignore the theory in order for it to be true on the higher level:

we may infer not only that we ought to avoid generally combining our words in one manner, however good, or working out our figures and illustrations in one way, however telling; but that we ought to avoid anything like uniform adherence to the wider conditions of effect. We should not make every division of our subject progress in interest; we should not always rise to a climax. As we saw that in single sentences it is but rarely allowable to fulfil all the conditions to strength; so, in the larger sections of a composition we must not often conform entirely to the principles indicated. We must subordinate the component effects to the total effect. (p.365)

This notion of a totality replaces or modifies the notion of the accumulation of chunks of effective, forcible expression.

Just as Spencer appropriated poetry and natural outbursts for his theory, he also suggests that genius naturally, and reassuringly, supports his argument.

The species of composition which the law we have traced out indicates as the perfect one, is the one which genius tends naturally to produce. As we found that the kinds of sentence which are theoretically best, are those commonly employed by superior minds, and by inferior minds when temporarily exalted; so, we shall find that the ideal form for a poem, essay, or fiction, is that which the ideal writer would evolve spontaneously. (p.365)

The logic of Spencer's argument, and this in a piece entitled "The Philosophy of Style", leads to the assertion that: "To have a specific style is to be poor in speech...a perfectly-endowed man must unconsciously write in all styles" (p.366). Spencer, having banished effort from the reader's share of literary work, now reduces the writer's efforts. Significantly he introduces a notion akin to organic form, when saying that the perfect writer

will thus without effort conform to what we have seen to be the laws of effect. And while his work presents to the reader that variety needful to prevent continuous exertion of the same faculties, it will also answer to the description of all highly-organized products both of man and nature. It will be, not a series of like parts simply placed in juxtaposition, but one whole made up of unlike parts that are mutually dependent. (p.367)

Spencer's reduction of language to the vehicle of thought and reduction of linguistic practice to communication are dreams of a clear "signal" with all interference, "noise", static reduced. Against Spencer's Philosophy of Style we can set a Marxist philosophy of language, written in opposition to such a reductive dream:

What is important for the speaker about a linguistic form is not that it is a stable and always self-equivalent signal, but that it is an always changeable and adaptable sign.

Volosinov concentrates on signs not signals, and understanding or interpretation rather than recognition: "Only a sign can be understood; what is recognized is a signal".³⁷ This fixes attention on the context of a changeable sign rather than on the recognition of a self-identical signal. Multiplicity of meanings is not a failure within a word but that which constitutes it as a word. If "a certain sound complex had only one single, inert, and invariable meaning, then such a complex would not be a word, not a sign, but only a signal. Multiplicity of meanings is the constitutive feature of word."³⁸ Volosinov uncovers the politics at the heart of the repression of this multiplicity, for the reduction of signs to the dream of a univocal discourse of signals represses the class struggle within the signs.³⁹ We will see that Flaubert and Pater also oppose Spencer almost point by point but we will first discuss the politics of style.

4. Decadence, politics, style

Within the late nineteenth-century, around the concept of decadence, analogies are suggested between literature and society. Nietzsche:

At this point I shall only stop to consider the question of style. How is decadence in literature characterised? By the fact that in it life no longer animates the whole. Words become predominant and leap right out of the sentence to which they belong, the sentences themselves trespass beyond their bounds, and obscure the sense of the whole page, and the page

in its turn gains in vigour at the cost of the whole, - the whole is no longer a whole. But this is the formula for every decadent style: there is always anarchy among the atoms, disaggregation of the will, - in moral terms: "freedom of the individual," - extended into a political theory: "equal rights for all." Life, equal vitality, all the vibration and exuberance of life, driven back into the smallest structure, and the remainder left almost lifeless...The whole no longer lives at all: it is composed, reckoned up, artificial, a fictitious thing. 40

This politicisation of style is discussed by Tom Gibbons, who suggests that the translation of The Case of Wagner into English in 1896, reinforced existing equations of decadent literature and decadent societies. He locates the first use of this equation in Paul Bourget's essay on Baudelaire in 1881, which was translated by Havelock Ellis as "A Note on Paul Bourget" in 1889. The equation is balanced by seeing both language and society as organisms. The social organism requires its citizens to be subordinate and in place, the linguistic organism requires words and phrases to be subordinate to the whole. Just as individualism leads to anarchy:

A similar law governs the development and decadence of that other organism which we call language. A style of decadence is one in which the unity of the book is decomposed to give place to the independence of the page, in which the page is decomposed to give place to the independence of the phrase, and the phrase to give place to the independence of the word. 41

This analogy is taken up in a politicising of literary history by T.E.Hulme and J.M.Kennedy who opposed Conservatism and Classicism to Liberalism and Romanticism. They identified periods with the politics and literature they admired contrasting them to the present. Following them we find Orage, Pound, Eliot, Leavis, the location of a good style in past societies or sectors of a social totality (the peasant community, the aristocratic court, etc.), the ideas of tradition and of the "dissociation of sensibility", and so on.

What we can stress here is that within "decadent" writing care is taken about the right words and their relations, which is part of the

project of economy, but within Nietzsche or Bourget emphasis is put on style, hierarchy, position, which can also justify itself as economy. Decadence is both defended and challenged under the rubric of economy. Where these strains meet is in Ezra Pound who believes that social and artistic economies are bound together: "with usura the line grows thick". Pound also believes that literary language is crucial to the State as it maintains the precision and efficiency of language, which has consequences outside the domain of literature. Thus: "It is as important for the purpose of thought to keep language efficient as it is in surgery to keep tetanus bacilli out of one's bandages." ⁴² Pound charts literary history by concentrating on the writers or schools who have used the most efficient, condensed, and charged writing. What we will extract from this account is a historical location of a shift from poetry to prose.

The total charge in certain nineteenth-century prose works possibly surpasses the total charge found in individual poems of that period...By using several hundred pages of prose, Flaubert, by force of architectonics, manages to attain an intensity comparable to that in Villon's Heaulmière, or his prayer for his mother. ⁴³

Up to 1750 poetry was the superior art, after 1750 came Stendhal and the displacement, the usurpation.

And at that moment the serious art of writing "went over to prose", and for some time the important developments of language as a means of expression were the developments of prose. ⁴⁴

Flaubert is central to this development and after him, James: "Henry James was the first person to add anything to the art of the nineteenth-century novel not already known to the French." ⁴⁵ James and economy is the subject of the next chapter; we will now turn to Flaubert and Pater, returning to the question of style.

5. Perfection, precision, literary practice

And every phrase
And sentence that is right (where every word is at home,
Taking its place to support the others,
The word neither diffident nor ostentatious,
An easy commerce of the old and the new,
The common word exact without vulgarity,
The formal word precise but not pedantic,
The complete consort dancing together)
(T.S.Eliot, Little Gidding, V)

It became possible, in the late nineteenth-century, to see novels not as "stories" but as dances, dramas, architecture, paintings, poems, symphonies, tapestries. This possibility is linked to the new judgment of narrative and form from the standpoint of economy. Richard Le Gallienne, writing a month after Pater's death, described him as a writer's writer. Pater had influenced other writers rather than appealing to the public. And where Pater had not directly influenced other writers:

he has, at least, been responsible for their approaching their work in a more serious artistic spirit than might have occurred to them, without the example of his own fastidious practice. Few writers have had such a passion for perfection. One naturally thinks of Flaubert, and of all he suffered for "the unique word", and it would be interesting if some intimate would tell us if Mr Pater travailed in such agony - in Flaubert's case literally mortal - for his beautiful prose. 46

In that "naturally" and above all in that risible "literally mortal", we can perceive the mythology of Flaubert, the martyr of style. When Pater discusses Flaubert's letters it is in these terms: "If all high things have their martyrs, Gustave Flaubert might perhaps rank as the martyr of literary style." 47 Flaubert suggests, with a comment on Eugene Sue's Arthur, why literary style needs a martyr.

You have to read this book to realize the pitifulness of money, success, and the public. Literature has become consumptive... It would take Christs of art to cure this leper. 48

If commercialism is the leprosy, style becomes the redeeming Christ-figure. "I am convinced that everything is a question of style, or

rather of form, of presentation" (To Louise Colet, Jan 15, 1853, I,p.180).
In the same letter: "Last week I spent five days writing one page" (p.179).
Style is work: "As to my mania for work, I'll compare it to a rash.
I keep scratching myself and yelling as I scratch. It's pleasure and
torture combined" (To George Sand, Jan 1, 1869,II,p.122).

The image of Flaubert as martyr concentrates on the torture, the
flagellation of style, rather than the glimpses of grace, the avowal
of pleasure. But Flaubert writes of the feeling of "rapturous
lassitude" while working on Madame Bovary, using images of post-
coital satiety and images of ecstasy: "let us strum our guitars and
clash our cymbals, and whirl like dervishes in the eternal hubub of
Forms and Ideas" (To Louise Colet, Dec 23, 1853, I, p.203). However,
these moments are rare:

I am leading an austere life, stripped of all external pleasure,
and am sustained only by a kind of permanent frenzy, which sometimes
makes me weep tears of impotence but never abates. I love my
work with a love that is frantic and perverted, as an ascetic
loves the hairshirt that scratches his belly.(To Louise Colet,
April 24, 1852, I, p.158).

Flaubert's letters to Louise Colet present the scene of writing as a
scene of difficulty, writing about a passage of eight lines, "which
took me three days and doesn't contain a superfluous word", but which
must be changed. "Following which I still have three or four corrections
to make - infinitely small, but they will take me all next week. How
slow! How slow!" (To Louise Colet, Jan 2, 1854, I, p.207). And again:

Do you know how many pages I have written this week? One,
and I cannot even say a good one...What trouble I am having!
What an atrociously delicious thing we are bound to say writing
is - since we keep slaving this way, enduring such tortures and
not wanting things otherwise. (To Louise Colet, Jan 29, 1854,
I, p.211)

Writing is a search for finality, but this finality is never final as
writing must always be re-written: "it's a never-ending series of
corrections and of recorrections of corrections" (To Louise Colet,

Jan 29, 1853, I, pp.190-1). Writing is both suffering and love:

Few men, I think, will have suffered as much as I for literature.... Have you noticed how we love our miseries? You cling to the religious ideas that cause you such suffering, and I to the chimera of style, which consumes me body and soul. (To Mlle Lerouyer De Chantepie, Nov 4, 1857, II, p.5)

But not all writers experience this:

You don't know what it is, to spend an entire day with your head in your hands, taxing your brain in search of a word. With you the flow of ideas is broad, continuous, like a river. With me it's a tiny trickle. I can achieve a cascade only by the most arduous artistic effort. I know them well, the Pangs of Style! (To George Sand, Nov 27, 1866, II, p.92)

Other writers do not understand the work of style: "Style is achieved only by dint of atrocious labor, practical and unremitting stubbornness" (To Louise Colet, Aug 14-15, 1846, I, p.65)

What is uncovered here as style is the work of writing. This idea of literary production is absent from Spencer's theory and it displaces his notion of economy, transforming economy's terrain from the reader and communication to language and writing. For the actual physical experience of these pangs of style we could turn to Conrad:

I sit down religiously every morning, I sit down for eight hours every day - and the sitting down is all. In the course of that working day of 8 hours I write 3 sentences which I erase before leaving the table in despair. There's not a single word to send you. Not one! 49

The labours and agonies of literary production will be taken up in Chapter Six. The discussion I wish to pursue here is to do with the distinction between poetry and prose and a comparison between Flaubert and Pater. However if Flaubert can be compared with Conrad and Pater, his pursuit of style also parallels some concerns of James.

Roland Barthes has written in "Flaubert and the Sentence", that "style, for Flaubert, is absolute suffering, infinite suffering, useless suffering." ⁵⁰ Flaubert's "sequestration" is necessary "because he has an infinite correction to perform" (p.70). Barthes points out the

"reversion of the merits of poetry over prose":

poetry holds up to prose the mirror of its constraints, the image of a close-set, sure code: this model exerts an ambiguous fascination upon Flaubert, since prose must at once rejoin verse and exceed it, equal it and absorb it. (p.71)

We will return to this reversal, for the moment we will follow the "odyssey" of "Flaubertian writing" as discussed by Barthes. This odyssey confines itself to "corrections of style", corrections which "commit the writer to experiencing the structure of the language as a passion", suggesting to Barthes the need for "a linguistics (and not a stylistics) of corrections" (p.71). Barthes outlines the different types of correction possible, suggesting that they are not seen as equal. In fact economising is privileged:

according to the classical ideal of style, the writer is required to rework his substitutions and his ellipses tirelessly, by virtue of the correlative myths of the "exact word" and of "concision", both guarantees of "clarity," while he is discouraged from any labor of expansion... (p.73)

Barthes points out that the possibilities of correction are limited, "yet here Flaubert manages to introduce the vertigo of an infinite correction" (p.74). Flaubert's difficulty "is not correction itself (actually limited), but discernment of the place where it is necessary" (p.74). One can always hear new repetitions; new "mistakes" will be discovered; "ellipsis now acquires the vertigo of expansion" (p.75).

For it is indeed a matter of vertigo: correction is infinite, it has no sure sanction. The corrective protocols are perfectly systematic - and in this they might be reassuring - but since their points of application are endless, no appeasement is possible; they are groups at once structured and floating. (p.75)

If rhetoric has "style" as its object, Flaubert has the sentence.

Flaubert's confrontation with the sentence is a drama;

the sentence is an object, in it a finitude fascinates, analogous to that finitude which governs the metrical maturation of verse; but at the same time, by the very mechanism of expansion, every sentence is unsaturable, there is no structural reason to stop it here rather than there. Let us work in order to end the sentence (in the fashion of a line of verse), Flaubert implicitly says at each moment of his labor, of his life, while contradictorily he is obliged to exclaim unceasingly (as he notes in 1853): It's

never finished. The Flaubertian sentence is the very trace of this contradiction, experienced intensely by the writer during the countless hours when he shuts himself up with it...(p.77)

It is in this Manichean conflict between closure and expansion, where economy and finality confront their impossibility, that Flaubert and James resemble each other. Flaubert's corrections and his letters parallel James's revisions and his prefaces.

Elsewhere Barthes has written of the Flaubertization of literature, arguing that "around 1850, Literature begins to face a problem of self-justification"; it is "now on the point of seeking alibis for itself". Form, justification, and labour are linked: "Labour replaces genius as a value...there is a kind of ostentation in claiming to labour long and lovingly over the form of one's work." It is Flaubert, "who most methodically laid the foundations for this conception of writing as a craft." ⁵¹ This connection between Flaubert and production, the craft of writing, is located by Flaubert himself in a relation of poetry and prose, of writing in history. ⁵²

Prose was born yesterday; you have to keep that in mind. Verse is the form par excellence of ancient literatures. All possible prosodic variations have been discovered; but that is far from being the case with prose. (To Louise Colet, April 24, 1852, I, p.159)

Again, and this time linking prose's appropriation of the rhythms of verse to realism and the choice of a subject:

It is perhaps absurd to want to give prose the rhythm of verse (keeping it distinctly prose, however), and to write of ordinary life as one writes history or epic (but without falsifying the subject). (To Louise Colet, March 27, 1853, I, p.182)

The epic is discarded in favour of the novel, verse in favour of prose, just as governments move from past despotisms to future socialisms (To Louise Colet, Jan 16, 1852, I, p.154). Flaubert situates his literary practice at the meeting of a personal ideal and a historical situation:

What a bitch of a thing prose is! It is never finished; there is always something to be done over. However, I think it can be given the consistency of verse. A good prose sentence should be like a good line of poetry - unchangeable, just as rhythmic, just as sonorous. Such, at least, is my ambition (one thing I am sure of: no one has ever conceived a more perfect type of prose than I; but as to the execution, how many weaknesses, how many weaknesses, oh God!) (To Louise Colet, July 22, 1852, I, p.166)

Pater's essay on "Style" (1889) begins precisely at this point. He starts with the necessity of a sense of differences, attentive to the distinction between prose and poetry. But continues:

those who have dwelt most emphatically on the distinction between prose and verse, prose and poetry, may sometimes have been tempted to limit the proper functions of prose too narrowly; and this again is at least false economy, as being, in effect, the renunciation of a certain means or faculty, in a world where after all we must needs make the most of things. (P,p.61; my italics)

Against "Critical efforts to limit art a priori", he sets "the facts of artistic production" (P,p.61). Pater, like Flaubert, links prose to the present; it is "asserting itself as the special and privileged artistic faculty of the present day" (P,p.64). But past achievements in prose are also mobilised to challenge what is at stake in the prose and poetry division. Pater mentions Bacon, Livy, Carlyle, Cicero, Newman, Plato, Michelet, Sir Thomas Browne, Milton, and Taylor. After these examples one can no longer define prose as being "something very tamely and narrowly confined to mainly practical ends - a kind of 'good round-hand'" (P,p.61). Prose will not stay within the confines of a utilitarian, functional economy like Spencer's.

Neither Pater's writer nor his reader function according to Spencer's theory. We must write the English language, "as the Latins wrote theirs, as the French write, as scholars should write" (P,p.58).

Spencer's writer thinks of the reader in order to preserve the reader's energy and maintain communication. Pater's writer and reader are both scholars;

The literary artist is of necessity a scholar, and in what he proposes to do will have in mind, first of all, the scholar and

the scholarly conscience...In his self-criticism, he supposes always that sort of reader who will go (full of eyes) warily, considerately, though without consideration for him, over the ground... (P,p.64)

Just as the reader (full of eyes) imagined by Pater's theory is the opposite to Spencer's, language is not effaced under the urgency of communication but confronted as material. For the material in which the writer works "is no more a creation of his own than the sculptor's marble" (P,p.65). It is both a product of history, "of a myriad various minds and contending tongues", and a material with "its own abundant and often recondite laws, in the habitual and summary recognition of which scholarship consists" (P,p.65). These laws, "the limitations of vocabulary, structure, and the like" are not a restriction but an opportunity for the artist. (P,p.65). "A scholar writing for the scholarly", the writer "will of course leave something to the willing intelligence of his reader...the scholar...will therefore be shy of offering uncomplimentary assistance to the reader's wit" (P,p.67). The pleasure and work of both writer and reader meet in a sense of overcoming difficulties.

The scholar suggests economy: "Self-restraint, a skilful economy of means, ascesis, that too has a beauty of its own" (P,p.67). There must be no unnecessary decoration:

permissible ornament being for the most part structural, or necessary...."The artist", says Schiller, "may be known rather by what he omits"; and in literature, too, the true artist may be best recognised by his tact of omission. (P,p.67)

The true artist will remember that the very word ornament indicates the non-essential and that the "one beauty" of literary style lies in an essential quality to be distinguished from all removeable decoration. As we have found elsewhere, this raises the problem of defining the necessary and the ornamental. Do we ever see purely ornamental language? As Derrida has written: "Let us say that the extra ornament is never

useless, or that the useless can always be put to use." ⁵³ The writer keeps to the straight path of economy:

Is it worth while, can we afford, to attend to just that, to just that figure or literary reference, just then? - Surplusage! he will dread that as the runner in his muscles. For in truth all art does but consist in the removal of surplusage, from the last finish of the gem-engraver blowing away the last particle of invisible dust, back to the earliest divination of the finished work to be, lying somewhere, according to Michelangelo's fancy, in the rough-hewn block of stone. (P,p.68)

At the point where Pater names the goal and project of economy ("all art does but consist in the removal of surplusage") the figure of the gem-engraver proves "just that figure" necessary "just then". We will return to this necessary figure for literary production in Chapter Six. Pater's writer is aware not only of obvious figures of speech but also "of all that latent colour and imagery which language as such carries in it" (P,p.68). Alert not only to mixed metaphors "but for the metaphor that is mixed in all our speech", he will not subscribe to the model of language as transparency, "he will not treat coloured glass as if it were clear" (P,pp.68-9).

We may pause here to make two points. One context for Pater's "Style" has been suggested in the previous chapter, Derrida's "White Mythology". Pater's scholar is aware of original meanings latent in current usage; using etymology he is alert to the precise value of these meanings which he will selectively reactivate. Pater's writer functions on both sides of Derrida's discussion of Anatole France: on the one hand, usure, refining, polishing, purifying, that is, white mythology, on the other hand, metaphor, reactivating figures, etymologism. Derrida's discussion of this configuration shows a systematic use of the coin, I will suggest elsewhere that this literary practice turns systematically towards the precious stone. The gem is the mot juste, the word analysed historically and etymologically, but also the sign magically linked to a referent, and a signifier riveted to its signified. This

second context for Pater would include the writers discussed by Frank Kermode in Romantic Image, and a Symbolist poetic.⁵⁴ Frank Lentricchia, discussing Saussure's notion of the sign as "arbitrary", argues that aesthetic modernism has seen literary language as privileged: "language in the aesthetic mode overcomes the arbitrariness of ordinary discourse by achieving ontological participation." Against this mystification he sets Saussure's linguistics, arguing that there all discourse is situated "in its true home in human history".⁵⁵ Again Pater operates on both sides: his scholar is intensely aware of language as material in history, but when his scholar writes Pater, in places, suggests a natural bond between signifier and signified, and between sign and thing. His search for perfection and his investment in precision can go either way.

Pater sets out an economy which is a desire for structure:

The otiose, the facile, surplusage; why are these abhorrent to the true literary artist, except because, in literary as in all other art, structure is all-important, felt, or painfully missed, everywhere? (P,p.69)

He introduces the term "literary architecture", and unites the architectural and organic: "The house he has built is rather a body he has informed" (P,p.70). He turns to Flaubert's quest:

The one word for the one thing, the one thought, amid the multitude of words, terms, that might just do: the problem of style was there! - the unique word, phrase, sentence, paragraph, essay, or song, absolutely proper to the single mental presentation or vision within. (P,p.73)

The idea of oneness opens onto philosophy and nature:

One seems to detect the influence of a philosophic idea there, the idea of a natural economy, of some pre-existent adaptation, between a relative, somewhere in the world of thought, and its correlative, somewhere in the world of language - both alike, rather, somewhere in the mind of the artist, desiderative, expectant, inventive - meeting each other with the readiness of "soul and body reunited", in Blake's rapturous design. (P,pp.73-4)

The idea of a natural economy suggests a Golden Age of the sign, but

Pater does not imagine some marriage of word and thing, rather signifieds reaching for signifiers within the mind of the artist. The vision mystifies and loses the historical edge of Pater's scholar, but if it becomes theological, the theology is Blake's and is concerned with desire and rapture. ⁵⁶

Pater pluralises style, examining each case in its own economy of the necessary, the indispensable beauty being style's truth to itself. This "eclectic principle...that absolute accordance of expression to idea" covers styles as diverse as Scott's and Flaubert's. Thus saying what you have to say justifies both frugality and ornament: "Here is the office of ornament: here is also the purpose of restraint in ornament" (P,p.76). Style is, it seems, as style does. Economy as the organization of means to an end is now contained, almost tautologically, within the text. The text defines its own necessities and its own surplusage; it is in a way its own end. There is then no given criterion for recognising success except the one that the text sets itself. This multiplies styles but also extends criticism as readers will judge a text's truth or success differently. Lionel Johnson combines literary architecture and economy in his book on Thomas Hardy. ⁵⁷

Mr Hardy prefers to build up his speech upon a statelier plan, and a larger scale; making each word in the phrase, each phrase in the sentence, each sentence in the paragraph, each paragraph in the chapter, each chapter in the book, do its definite work: he is no spendthrift, nor miser, of language, and has no notion of careless, or of niggardly, dealing with his material. This fine economy in the use of words helps towards that general effect of gravity and seriousness, deliberation, which Mr. Hardy's work creates; you can no more miss a sentence, or give some hurried minutes to a chapter, than you can appreciate the proportions of a great Palladian building, if you omit to notice one of its orders. ⁵⁸

Where Johnson finds a "fine economy of words" in Hardy's works, James finds that Hardy needs a severe economy. ⁵⁹ Does this mean

that economy is a merely subjective term?

6. Economy: criticism and conclusion

I want, finally, to examine a criticism of economy and to suggest some of the benefits reaped precisely from economy's flaws. Monroe C. Beardsley's "The Concept of Economy in Art" takes painting as his main art. He says that if we could single out part of the work as the end, leaving the rest as means, we could ask how economically the end was achieved. Taking a Rembrandt etching as his example, one often remarked on for its economy, he says:

To say that an end was achieved economically always implies that the same end...could have been achieved less economically, that is, with less limited means of the same sort. But in the present case there is no less economical way of achieving the same results. 60

A critic might say that economical here means that the etching contains no superfluous lines: "But what is a superfluous line?" (p.373). Any line can be assigned some function and Beardsley suggests that what superfluous means here is not that a line has no effect on the whole:

but that it has an undesirable effect upon the whole, and that the whole without it would be better than the whole with it. He is really comparing two wholes, and ranking one higher than the other. The superfluous line is not a wasted line, like money unnecessarily spent; it is a bad line, like money misspent; its omission would not make the picture more economical, but only better. (p.373)

What is suggested is that one line is more significant than another, rather than more economical.

Beardsley turns to literature. He argues that if one passage concerns the same subject as another but with many more details, it is not saying the same thing in more words. but, possibly, giving us more information than we want: "It is not a question of economy at all" (p.374) He takes Hemingway's "The Killers" as an example of a work acclaimed for its economy. The story could, of course, be told at greater length with more detail, but it depends for its effect on the omission

of such details: "There is no less economical way of getting that tone" (p.374). One problem with economy:

is that it imports into the appraisal of aesthetic objects the suggestion that there is an intelligible mode of judgment that avoids the comparison of one work as a whole with another. This is an illusion; when we judge the appropriateness of a part to a whole, we are really comparing two wholes, an actual one with that part and an imagined one without it, and we are declaring that one whole is better than the other. (p.375)

What is most valuable about this criticism of economy is that it reveals that if the project of economy is often the search for the one, (the right word, the unique word, and so on), criticism's use of economy is to double the one, to introduce the one's other. There is never one whole. The term functions in criticism by clarifying the concept of the whole, seeming to define it technically, while also multiplying wholes, producing ideal wholes to show the economy, or lack of it, in an actual whole. Economy helps transform taste into critical discourse by relating an autonomous text and a technique of comparison. We can think of Lewes on Fielding and Austen, as well as Pater on the work's immanent truth. This movement between autonomous text and critical comparison is one of the founding and most lasting motifs of criticism. Thus what Beardsley sees as economy's flaws, I would argue are the productive and valuable aspects of the concept for critical discourse. If criticism gains a new relation to the text-as-whole through economy, what does the writer gain? Why is literary production seen as struggle, as quest, as overcoming difficulties, and as failing? In a sense, the point of economy is its failure: the fact that even the word "economy" cannot be fixed to a proper, continuous meaning; the fact that one critic can find economy in a text where another finds profligacy; the gap that opens between a "scientific" or formalist theory and an empirical and subjective application. Economy is not achieved, it escapes,

The rest is, precisely, in James the madness of art; in Verlaine - literature. The rest is what the trying, the project of economy, produces and it is the business of criticism.

CHAPTER FIVE

Henry James and "perfect economic mastery"

1. Economy and Waste

In The American Scene James visits an old Shaker settlement in the heart of New England.

The grimness...would have done for that of a Bhuddish monastery in the Himalayas - though more savagely clean and more economically impersonal, we seemed to make out, than the communities of older faiths are apt to show themselves. I remember the mere chill of contiguity, like the breath of the sepulchre, as we skirted, on the wide, hard floor of the valley, the rows of gaunt windows polished for no whitest, stillest, meanest face, even, to look out; so that they resembled the parallelograms of black paint criss-crossed with white lines that represent transparency in Nuremberg dolls'-houses. It wore, the whole settlement... the strangest air of active, operative death; as if the state of extinction were somehow, obscurely, administered and applied - the final hush of passions, desires, dangers, converted into a sort of huge stiff brush for sweeping away rubbish, or still more perhaps, into a monstrous comb for raking in profit.

This knot of economy and death is given a further twist when James wonders if this settlement was not the heart of New England, but possibly the heart of New York.¹ A twist that is important due to the identification, what James calls the "falsifying legend", of the James family as New Englanders, and also due to James's vision of New York, in The American Scene, as a city of capitalist waste.²

New York is a city structured by an economy which involves waste. In this section I will discuss the points where James qualifies his concern with economy, and challenges the value of economy, through a stress on the value of waste. The Shakers provide a point where James sees economy in purely negative terms. James's review of Charles Nordhoff's book on American Communistic societies sees Nordhoff as taking "the rigidly economic" view of these societies: "and certainly the Rappists and the Shakers, the Perfectionists and the Bethel people, make their accounts balance with an exactness very delightful to a practical

mind." Nordhoff investigates these communities "from the point of view of an adversary to trades-unions", and James wonders if a moralist rather than an economist might not have painted "a rather duskier picture". Economy here refers obviously to the economic, the organization of work and so on, but these communities make economy into a philosophical, theological principle. One of the societies names their community Economy, the Rappists or Harmonists near Pittsburgh. The communities preach celibacy which, James suggests, is "more economical" than marriage: "though the Communistic creeds generally do not say this, it is pretty generally what they mean."

The great source of prosperity with the Shakers has evidently been their rigid, scientific economy, carried into minute details, and never contravened by the multiplication of children or non-producing members.

James sees these societies as organizing and glorifying "the detestable tendency toward the complete effacement of privacy in life and thought everywhere so rampant with us nowadays". For him, the worst fact produced by Nordhoff is that, under certain conditions, "communism in America may be a paying experiment".³

Although economy is, as we shall see, one of James's most valued concepts in criticising fiction, even in literature economy may be too scientific, rigid, disciplined. From "Dumas the Younger" (1895):

the curious dryness, the obtrusive economy of his drama - the hammered sharpness of every outline, the metallic ring of every sound. His terrible knowledge suggested a kind of uniform - gilt buttons, a feathered hat and a little official book; it was almost like an irruption of the police.⁴

It is possible to argue that the economic in writing is balanced by the organic, and we shall discuss this argument in the next section. However, economy is also qualified by a sense of waste. In "The Lesson of Balzac" (1905), James writes, "it is in the waste...the waste of time, of passion, of curiosity, of contact - that true initiation

resides".⁵ In his early attempts at painting James finds waste recuperated as an economy:

in the house of representation there were many chambers, each with its own lock, and long was to be the business of sorting and trying the keys. When I at last found deep in my pocket the one I could more or less work, it was to feel, with reassurance, that the picture was still after all in essence one's aim. So there had been in a manner continuity, been not so much waste as one had sometimes ruefully figured; so many wastes are sweetened for memory as by the taste of the economy they have led to or imposed and from the vantage of which they could scarce look better if they had been current and blatant profit. (A,p.150)

The above quotation from A Small Boy and Others can suggest that the key to James's sense of waste lies in his life. His father gives him an oblique relation to both religion and business. The James family are "a monstrous exception" in a world of business being disinterested (A,p.35), and are brought up "in horror of conscious propriety, of what my father was fond of calling 'flagrant' morality" (A,p.40). The Shaker communities combine both features in their industry and morality of economy. In Notes of a Son and Brother, James notes his father's appreciation of "waste" (A,p.312).

He had a manner of his own of appreciating failure, or of not at least piously rejoicing in displayed moral, intellectual, or even material economies, which had it not been that his humanity, his generosity and, for the most part, his gaiety, were always, at the worst, consistent, might sometimes have left us with our small savings, our little exhibitions and complacencies, rather on our hands. (A,p.301)

A point in James's autobiographical work where a family sense of waste meets the idea of the writer's relation to his material, is his father's purchase of some cottonlands in Florida for the younger sons. The experiment fails but James gathers impressions

of southern fields basking in a light we didn't know, of scented sub-tropic nights, of a situation suffused with economic and social drama of the strangest and sharpest...a sign of material wasted, my material not being in the least the crops unproduced or unsold, but the precious store of images ungathered. (A,p.461)

James's relation to material is connected to leaving America. Europe appeared to him as an economy, saving the novelist from the efforts of creating in a void, it offered a range of forms, customs, types. His arrival in England is itself economised by early reading. England is true to English literature. Over a late breakfast, he notices "the incommensurable truth to type of the waiter, truth to history, to literature, to poetry, to Dickens, to Thackeray, positively to Smollett and to Hogarth" (A,p.549). This recognition, taken from The Middle Years, highlights his easy penetration of England: "as if the getting into relation with the least waste had been prepared from so far back that a sort of divine economy now fairly ruled" (A,p.550). If economy is here a question of early reading and later exile, in James's criticism the economy of a writer's relation to the material of representation concerns the economy of a system. Following James, our examples will be Balzac and Zola.

Zola's economy lay in replacing experience with documents, research, a system. James is at points critical of this, at others admiring: "His splendid economy saw him through, he laboured to the end within sight of his notes and his charts" (NoN,p.47). In "Honoré De Balzac" (1902) James writes at length about this economy of a system. He wonders about the difficulty of combining so "systematic a literary attack on life" with the "workable minimum of needful intermission, of free observation, of personal experience" (NoN,pp.102-3). Some possibility of experience must "feed and fortify the strained productive machine", but Balzac's letters are "almost exclusively the audible wail of a galley-slave" (NoN,p.103). He compares Zola with Balzac:

Method and system, in the chronicle of the tribe of Rougon-Macquart, an economy in itself certainly of the rarest and most interesting, have spread so far from the centre to circumference that they have ended by being almost the only thing we feel. (NoN,p.103)

Zola has benefited from Balzac, having

his literary great-grandfather's heroic example to start from and profit by, the positive heritage of a fil de famille to enjoy, spend, save, waste. Balzac had frankly no heritage at all but his stiff subject...(NoN,p.103)

In another piece on Balzac, published in 1913, James returns to Balzac's "possession of his material unlike that of any other teller of tales" (NoN,p.115). This question of Balzac's material "and the process of his gain of which" opens up "the great question of the economic rule, the practical secret, of his activity" (NoN,p.115). The relation to material becomes the relation to life; Balzac lived only in this literary economy.

There was thus left over for him less of mere human looseness, of mere emotion, of mere naturalness, or of any curiosity whatever, that didn't "pay" - and the extent to which he liked things to pay, to see them, think of them, and describe them as prodigiously paying, is not to be expressed - than probably any recorded relation between author and subject as we know each of these terms. (NoN,p.116)

If Zola inherits Balzac's systematic approach, James also feels indebted. In "The Lesson of Balzac", where, as we have seen, James introduces the note of waste to criticise an overly systematic approach to fiction, James speaks of Balzac as

an emulous fellow-worker, who has learned from him more of the lessons of the engaging mystery of fiction than from any one else, and who is conscious of so large a debt to repay that it has had positively to be discharged in installments; as if one could never have at once all the required cash in hand. (HoF,p.66)

Once again James asks "where, with so strenuous a conception of the use of material, was material itself so strenuously quarried?" (HoF,p.69). He answers a few pages later: "He collected his experience within himself; no other economy explains his achievement; this thrift alone, remarkable yet thinkable, embodies the necessary miracle" (HoF,p.73).

2. The Prefaces and a deep-breathing economy

Kenneth Graham compares Vernon Lee's critical theories with James's:

In some ways, Vernon Lee's theory is more comprehensive and more sympathetic than James's, which makes such a high virtue out of economy, and in its application tends to follow Narcissus rather than Proteus. 6

James's work has been singled out for its economy by Andre Gide, for example.

He lets only just enough steam escape to run his engine ahead, from page to page: and I do not believe that economy, that reserve, has ever sagaciously been carried further. 7

It might be suggested that one problem with James's use of economy is that although he uses the term when writing about other novelists, there is always the element of self-reference, Narcissus rather than Proteus. In "The New Novel" (1914) he deals with questions which are closely related to economy, the slice of life and the principle of selection, for example (NoN,p.271). He turns to Edith Wharton rather than Wells and Bennett, she has the value of saturation as they do, but

we have it from her not in the crude state but in the extract, the extract that makes all the difference for our sense of an artistic economy. If the extract, as would appear, is the result of an artistic economy, as the latter is its logical motive. (NoN,p.281)

The terms are locked together in mutual justification. But even here, where James is surveying a range of new novels and novelists, the concern with economy mirrors his own practice: "the novel may be fundamentally organised - such things as 'The Egoist' and 'The Awkward Age' are there to prove it" (NoN,p.280). Economy is a problematic term in James as he tends to define laws, secrets, principles and rules through referring to other laws, secrets, and so on. The importance of the law can be seen in James's comments about Henry Arthur Jones's The Physician.

The case is infinitely interesting for the light it throws on the penalties paid - exacted sooner or later, to the last turn of the screw, by the outraged muse - for every deviation from the letter of the artistic law. 8

The problem is that this law is also a secret.

The Prefaces are a monument to James re-reading his work (also re-writing, the two together in the process of revision). The self-reference is foregrounded, but the critical terminology of this reading also folds back on itself. Economy is defined through recourse to the picture or the scene which are then characterised as economic. This is not to dismiss the critical achievement of the Prefaces, nor to devalue James's criticism of other writers, rather, to suggest difficulties which are compounded by repeating James's self-reference, only reading the Prefaces in the light of the fiction and reading the fiction under the rubric of the Prefaces. Even a critic as sympathetic to James's project as R.P.Blackmur feels the need to distance himself from James's, at times almost exclusive, location of economy in his own work. Blackmur comments on James's criticism of War and Peace in the preface to The Tragic Muse, the infamous phrase concerning "loose baggy monsters".

The important thing is that War and Peace does have every quality James here prescribes: composition, premeditation, deep-breathing economy and organic form, but has them in a different relation to executive form than any James would accept. Indeed, put beside War and Peace, The Ambassadors, The Wings of the Dove, and The Golden Bowl are themselves "large loose baggy monsters" precisely because an excess use was made of James's particular development of executive form, and precisely because, too, of the consequent presence of James's own brand of the accidental and the arbitrary, and because these together make access difficult to James's own "deep-breathing economy and organic form". 9

To avoid these problems I have provided a context for James's use of economy, which involves excavating economy from many other nineteenth-century discourses, concentrating on potential contradictions between uses of economy. The Prefaces will now be considered. James writes of "the intensity of the creative effort":

the effort of the artist to preserve for his subject that unity, and for his use of it (in other words for the interest he desires to excite) that effect of a centre, which most economise its value. Its value is most discussable when that economy has most

operated; the content and the "importance" of a work of art are in fine wholly dependent on its being one... 10

Here with the links between centres and works of art, economy deals with organisation as much as thrift. But economy can be used purely locally: "all the vivacity of incident and all the economy of picture" (AoN,p.57). Waste reappears in the passage that Blackmur discusses: "There is life and life, and as waste is only life sacrificed and thereby prevented from 'counting', I delight in a deep-breathing economy and an organic form" (AoN,p.84). In the previous chapter theories of economy, notably Spencer's, were seen to associate economy with ease. James, like Flaubert or Pater, associates economy with difficulty:

If I spoke...of the "exasperated" charm of supreme difficulty, that is because the challenge of economic representation so easily becomes, in any of the arts, intensely interesting to meet. (AoN,p.87)

Ease characterises the shift from difficulty to interest rather than the desired end.

This chapter opened with a qualification of economy where James appreciates waste. But waste is also the point where art and life separate:

life has no direct sense whatever for the subject and is capable, luckily for us, of nothing but splendid waste. Hence the opportunity for the sublime economy of art, which rescues, which saves, and hoards and "banks", investing and reinvesting these fruits of toil in wondrous useful "works" and thus making up for us, desperate spendthrifts that we all naturally are, the most princely of incomes. (AoN,p.120)

The shift from rescue to hoarding is eased by the pun on saves. Elsewhere James writes of "the rule of an exquisite economy" (AoN,p.135), an "artful economy" (AoN,p.135), "an economy of process" (AoN,p.147). The "very life of the art of representation" is "working out economically almost anything" (AoN,p.224). Situations show "drama enough, with economy" (AoN,p.237). James makes one of his clearest statements of

his rejection of waste and the idealisation of the economic, when he says that he "invoked the horrific" in his tales of ghosts or hauntings: "in earnest aversion to waste and from the sense that in art economy is always beauty" (AoN,p.257).

James talks of the strain of disciplining and regulating the growth of the subject (AoN,pp.207-8); the "simplest truth" or the smallest aspect of life, tries to achieve its total significance and full ramification of its meanings and its "own numerous connexions". The defiance of the subject must be held back by economic treatment:

Any real art of representation is, I make out, a controlled and guarded acceptance, in fact a perfect economic mastery, of that conflict: the general sense of the expansive, the explosive principle in one's material thoroughly noted, adroitly allowed to flush and colour and animate the disputed value, but with its other appetites and treacheries, its characteristic space-hunger and space-cunning, kept down. (AoN,p.278)

The "particular economic device" used for this regulation is "the secret of 'foreshortening'" (AoN,p.278). As James says elsewhere: "But without much foreshortening is no representation".¹¹

A passage such as the above can be discussed in terms of a struggle between the economic and the organic, between the art of fiction and the life of fiction. However, the organic rests upon the economic, being based on foreshortening. More importantly, we can notice two economies here, the economic devices which struggle to control the expansive and the explosive (economy as thrift), but also the perfect economic mastery of that conflict (economy as organisation). Leaving the Prefaces we can turn to a postscript, the notes for The Ivory Tower, to clarify this point. James wishes to exploit his impressions of modern America, using as much as possible without contravening the rules of form. He sees his situation leaving Newport to come to its full life in New York:

Where I seem to see it as going on to the end, unless I manage to treat myself to some happy and helpful mise-en-scene or exploitation of my memory of (say) California. The action entirely of American localisation...yet making me kind of hanker...to decorate the thing with a bit of a picture of some American Somewhere that is not either Newport or N.Y. I even ask myself whether Boston wouldn't serve for this garniture, serve with a narrower economy than "dragging in" California. I kind of want to drag in Boston a little, feeling it as naturally and thriftily workable. 12

Exploitation, a narrower economy, thriftily workable, the first stage of the economy of representation is this selection of the most workable location and therefore the omission of other impressions. Remembering Edith Wharton, James wonders if he might set some of The Ivory Tower in Lenox (p.354). These decisions take place under the rule of the pressures of formal unity and foreshortening. James draws on various metaphors to describe these pressures: the dramatic, the mechanical and the economic.

The divisions of a novel become interchangeable with the divisions of a play - "Chapters of Scenes, call them Scenes of the Acts" (p.273) - for the narrative will be divided according to point of view and this is expressed in the language of drama. "By the blest operation this time of my Dramatic principle, my law of successive Aspects, each treated from its own centre...my persons in turn...having control, as it were, of the Act and Aspect, and so making it his or making it hers" (p.276). This narrative division is also the quest for formal unity: "The absolute prime compositional idea ruling me is thus the unity of each Act" (p.349). Both the dramatic and the economic suggest constraints and, simultaneously, the process, the work, which must be constrained.

I seem to see already how my action, however tightly packed down, will strain my Ten Books, most blessedly, to cracking. That is exactly what I want, the tight packing and the beautifully audible cracking; the most magnificent masterly little vivid economy, with a beauty of its own equal to the beauty of the *donnée* itself, that ever was. (p.278)

The Ivory Tower is also seen as a literary machine. The mechanical images articulate relations, the structure of the text. Cissy's importance as "a wheel in the machine" can be intensified if she is connected to Gray before the novel opens: "this being a distinct economy, purchased by no extravagance, and seeing me, to begin with, so much further on my way" (p.297). The machine economises, producing more narrative significance for less extravagant setting.

What I want is to get my right firm joints, each working on its own hinge, and forming together the play of my machine: they are the machine; and when each of them is settled and determined it will work as I want it. (p.304)

They are the machine: the structural interrelationships are the structure and this implies that the machine or structure is not static but in process - "the play of my machine".

The tension between the desire to include and the laws of form is returned to:

Oh for the pity of scant space for specific illustration of Mrs. Bradham; wherewith indeed of course I reflect on the degree to which my planned compactness, absolutely precious and not to be compromised with, must restrict altogether the larger illustrational play. Intensities of foreshortening, with alternate vividnesses of extension: that is the rough label of the process. (p.326)

This economy is not one of strict thrift, of hoarding, but of controlled expenditure, and the accumulation of intensity. James works out the dominant factor for each Book or "Act".

Of course I can but reflect that to bring this splendid economy off it must have been practised up to VII with the most intense and immense art...(Book VII) carries in its bosom the completeness of preparation for VIII - this last, by a like grand law, carrying in its pocket the completeness of preparation for IX and X. But why not? who's afraid? and what has the essence of my design been but the most magnificent packed and calculated closeness? Keep this closeness up to the notch while admirably animating it, and I do what I should simply be sickened to death not to! Of course it means the absolute exclusively economic existence and situation of every sentence and every letter; but again what is that but the most desirable of beauties in itself? (pp.346-7)

Economy is pursued and desired at the level of the text, at the level of its Books or Acts, and on the level of every sentence and every letter. The economic and the dramatic converge on the narrative sequences and joints:

These sequences to be absolutely planned and fitted together, of course, up to their last point of relation; to work such complexity into such compass can only be a difficulty of the most inspiring - the prize being, naturally, to achieve the lucidity with the complexity. (p.348)

These notes for an unfinished text clarify the stress on difficulty, on packing, on the resistance of the material, contributing to an idea of writing as a quest, and demonstrating that economy does not only save and omit, it is also expenditure and animation, as well as being the relation between these two, between local economies and the growth of the subject. And nothing is too small for this desire for economy: "I of course want every point and comma to be 'functional'" (p.348).

James relies on "centres" which must be "selected and fixed", after which "in the high interest of economy of treatment, they determine and rule. There is no economy of treatment without an adopted, a related point of view" (AoN,p.300). In reading James "we have time to catch glimpses of an economy of composition" (AoN,p.302). Such a glimpse is that

no expense should be incurred or met, in any corner of a picture of mine, without some concrete image of the account kept of it, that is of its being organically re-economised (AoN,p.305).

We are usefully reminded of the local nature of some of James's economising, "contriving a splendid particular economy" (AoN,p.317); or working on relations "at close quarters and for fully economic expression's possible sake" (AoN,p.324). However, there are possible difficulties in the relation between the tools of general economic

mastery and the moments of achieved economy. We have seen how important "centres" are for James, building his narrative around a character's point of view. The privileged "centre", essential to the "economy of treatment", is insisted on but then found to be missing:

It mattered little that the reader with the idea or the suspicion of a structural centre is the rarest of friends and of critics... I urge myself to the candid confession that in very few of my productions, to my eye, has the organic centre succeeded in getting into proper position. (AoN,p.85)

Further on we read of, "the author's scarce more than half-dissimulated despair at the inveterate displacement of his general centre" (AoN,p.302). These economies are not necessarily achieved, as I suggested in the previous chapter it is the attempt that is important.

The above quotation testifies to a resignation about the reader, and to the rarity of a reader caring about structure. James feels he has to work "but for a 'living wage'": "the reader's grant of the least possible quantity of attention required for consciousness of a 'spell'" (AoN,p.54). The economy of reading does violence to the economy of writing through its interest in story rather than structure. James has to write for "a British audience which, inveterately commercial, craves to derive profit from the occupation of its leisure, and is always suspicious of amusement which has no secondary aim".¹³ This economy of reading must unwilling involve itself with writing in order to get its profit: "To get the story you must pay the price, must attack and overcome the obscurities".¹⁴ The ambiguity of the Jamesian text is the extent to which it allows such a profit to be made. James imagines his reader's plea "on behalf of...the economy of interest" urging him to concentrate on action rather than feeling. The more feelings are repressed the more space is left for action, "a fact that may at first seem to make for a refinement of economy", but also a position which

collapses in the face of "ambiguity" and the "unreality" ("where the interest of observation is at stake") of the distinction between "doing and feeling" (AoN, pp. 64-5). I hope to suggest an alternative "economy of interest" operating through an interest in economy.

The way that James has been read suggests a contradiction between closure and openness similar to the one noted in the previous chapter in Flaubert's struggle with the sentence. White suggests that in James "discursive value" is predicated "upon elusiveness". He compares this, in a note, to the creation of "aura" in Conrad.

Without pursuing the economic metaphor too far, there does seem to be a general principle of textual economy involved here, which creates value through scarcity of meaning at the same time as indicating that possession of the meaning is desirable. 15

This "principle of textual economy" is responsible for James being read so differently, and by this I mean not that his novels are interpreted in different ways, but that fundamentally opposed models of reading are used. Thus I.A. Richards writes:

Certainly it is a serious charge against much of Henry James... that when the reader has once successfully read it there is nothing further which he can do. He can only repeat his reading. There is often a point at which the parts of the experience click together, the required attitude is achieved, and no further development is possible. 16

On the other hand, Seymour Chatman considers some problems in a sentence from the Preface to The Aspern Papers. He writes that "merely listing" the Problems of understanding "does not give an adequate picture of the degree of uncertainty that the reader faces". For:

the uncertainty is not simply the sum of the alternatives but their product; the ambiguity is not arithmetical but geometric, exponential. They do not merely combine, they multiply. When there are three sets of events and each allows two alternatives, the total number of alternatives is not six (2+2+2) but eight (2x2x2). Assuming that the above discussion of this sentence reasonably represents the ambiguities and that my calculations are correct, there are, theoretically, 960 readings of this sentence (2x5x4x4x3x2)! Even if we eliminate the final ambiguity... the possibilities number 480. But, of course, these 960 (or 480) readings are not equally likely, nor do most of the differences amount to very much in terms of the general sense of the whole essay. 17

After working through 960 (or 480) readings one feels the reader deserves more than Richard's "click". What I wanted to suggest, through this juxtaposition of models of reading, is that reading James repeats the motifs of economy as seen in the previous chapter. The "click" of finality is opposed to seemingly endless ambiguity, both united in the project of economy.

J.A.Ward's "James's Idea of Structure" suggests the existence of a "remarkable balance" in James's mature criticism: "Though the insistence on economy and order is never relaxed, the concepts become increasingly flexible; with ease they accomodate notions of fiction that seem contradictory".¹⁸ There is, he says, a reconciliation "of the art of Scribe with that of Balzac, and of the principles of Coleridge with those of Flaubert" (p.419). There is evidence for both a Neo-Classicist James and a Romanticist James. "The 'organic' and the 'scientific' are somehow one" (p.420). Ward continues to suggest that:

the unrelenting conflict of opposed intentions...gives James's prefaces and notebooks their dramatic interest....The central tension, that which includes nearly all the others, is the resolve to be at the same time natural and artificial, or organic and mechanical. (pp.421-2)

Ward presents the tension in tabular form (p.422):

The Organic	The Mechanical
Principle	Principle
Incongruities	Congruities
Multiplicity	Unity
The novel	The drama
The explosive	The economical
The developmental	The anecdotal
The novel as independent form	The novel as genre
Imagination	Logic
Incompleteness	Roundness
Muddlement	Comprehension

Ward turns from this tension to the problem of ambiguity, concluding, "ambiguity is central to each situation, and the novelist's task is not to resolve the ambiguity but to dramatize it" (pp.425-6).

My argument is that the economical may belong in Ward's right-hand column as a local device for restricting the explosive, but that economy also signifies, in James's system, the columns themselves, their relations, and the writer's mastery of these oppositions. I would also suggest that it is no accident that the word Ward uses for James's relation to ambiguity is dramatise. Before mentioning the dramatic, the connection between the economic and the dramatic can be seen in the word production: "production in every sense of the term (practice, activity, fabrication, mise-en-scène, drama, theatre)".¹⁹ If the analogy with drama, James's use of Scenes and so on, is too large to discuss here, we can notice certain significant points. The first is the connection between the economic and the dramatic, which we have already seen in the previous chapter's discussion of Lewes. The second is more suggestive and more general: Barthes sees the shift from an aesthetic and ideology of realism to a practice of modernism as the move from picture to theatre as analogues for the text, the modernist text stages language, dramatises writing.²⁰ James in his criticism may draw upon both, but one of the most famous episodes of his work, and one which involves a lengthy parallel with painting, is the Lambinet passage of Strether by the river. I have suggested that James resists being pinned down to either a realist or a modernist position. In this picture/scene, he also resists the break suggested by Barthes by the picture being also, simultaneously, a stage.

Strether realises:

For this had been all day at bottom the spell of the picture - that it was essentially more than anything else a scene and a stage, that the very air of the play was in the rustle of the willows and the tone of the sky. 21

3. Economy, publishing, the nouvelle

Terry Eagleton has argued that:

The notion of fiction as organic form is not, however, a merely "superstructural" matter. By the time of James, changes in the material mode of literary production meant a shift from the densely populated "three-decker" novel, with its diffuse, multiple plots, to the more "organic" single volume. We have here, indeed, a singularly complex instance of the conjuncture between the capitalist mode of production in general, the literary mode of production, "aesthetic" ideology, and the demands of the dominant ideology. 22

In this section we will substitute economic for Eagleton's organic in order to discuss some of the relations of literary production. One aspect of James's work which foregrounds the connections between the economy of fiction and the economy that fiction is published in, is the nouvelle. The nouvelle is important to James's economy of representation, 'he would also like to have used it to represent the economy:

To ride the nouvelle down-town, to prance and curvet and caracole with it there - that would have been the true ecstasy. But a single "spill" - such as I so easily might have had in Wall Street or wherever - would have forbidden me, for very shame, in the eyes of the expert and the knowing, ever to mount again; so that in short it wasn't to be risked on any terms. (AoN,p.274)

James proposes two regimes in his preface to Daisy Miller: "up-town"/ the American girl/ the nouvelle; and "down-town"/ the American man and the masculine world of "business"/ the never-written American Balzacian chronicle. He resigns himself to "up-town", noting significantly for Daisy Miller (as I will argue in Chapter Ten), "the extraordinary absence...of a serious male interest" (AoN,p.273). His field must be: "this interrogated mystery of what American town-life had left" for him, "when nineteen-twentieths of it...the huge organised mystery of the consummately, the supremely applied money-passion, were inexorably closed to him" (AoN,p.274). When faced with "the American businessman" James discovers another mystery: "I was absolutely and irredeemably

helpless, with no fibre of my intelligence responding to his mystery" (AoN, pp. 192-3). This knot of mystery that ties together sexual difference, business, and absence will structure James's fiction, focusing it on "Europe" and the American girl.

The choice forced in James is between representing his country and using his ideal form: to "renounce the nouvelle, or else...abjure that 'American life'" (AoN, p. 274). This choice was one that he "simply couldn't afford - artistically, sentimentally, financially, or by any other sacrifice - to face"; the metaphorical and literal questions of what was to be afforded or sacrificed lead up to an economising of the territory left James by the American economy.

If the fact nevertheless remains that an adjustment, under both the heads in question, had eventually to take place, every inch of my doubtless meagre ground was yet first contested, every turn and twist of my scant material economically used. (AoN, p. 275)

The nouvelle's status involves the challenge of form, as well as form's challenge to the existing relations of literary production. Ford Madox Hueffer (later Ford) on the form of the nouvelle:

This form (which is to the ordinary "plotted" short story what vers libre is to the sonnet) can only be called in English the longish-short story - or the longish-short sketch...still less is the Anglo-Saxon novelist to be allowed, as he is perpetually trying to do, to escape from the claims of "form" under the pretext that he is writing a nouvelle. The "form" of this type of production, like the form of vers libre, is infinitely the more difficult simply because it is the more undefined. 23

Also the more difficult to place in the magazines. Gerald Gillespie comments that "we must recognize that the practices of the publishing industry do seriously influence the evolution of English concepts of prose form". 24

The rejection of Daisy Miller by a Philadelphia magazine editor is presumed to be on "moral" grounds - "an outrage on American girlhood". There is also the scandal of form:

To the fault of being outrageous this little composition added that of being essentially and pre-eminently a nouvelle; a signal

example in fact of that type, foredoomed at the best, in more cases than not, to editorial disfavour. (AoN,p.268)

However, one instance of editorial favour leads James to an idealisation of the nouvelle. The Yellow Book offered a "licence" which "opened up the millenium to the 'short story'". His composition

might absolutely assume, might shamelessly parade in, its own organic form...any projected contribution might conform, not only unchallenged but by this circumstance itself the more esteemed, to its true intelligible nature. (AoN,p.219)

If the short story must normally struggle."under the rude prescription of brevity at any cost, with the opposition so offered to its really becoming a story" (AoN,p.219), The Yellow Book opens the literary market to the nouvelle.

Among forms, moreover, we had had, on the dimensional ground - for length and breadth - our ideal, the beautiful and blest nouvelle; the generous, the enlightened hour for which appeared thus at last to shine. (AoN,p.220)

This is an oasis of sympathy in a critical and marketing desert. The achievements of the best of Balzac's, Turgenieff's, Maupassant's, Bourget's, and in English, Kipling's studies "under the star of the nouvelle", "had been, all economically, arrived at - thanks to their authors', as 'contributors', having been able to count, right and left, on a wise and liberal support" (AoN,p.220). This ideal form comes into conflict, in England and America, with "that dull view" that "a 'short story' was a 'short story', and that was the end of it" (AoN,p.220). A specific conflict between aesthetic and marketing philosophies leads to financial pressure on the artist to suppress "shades and differences, varieties and styles, the value above all of the idea happily developed" (AoN,p.220).

"The Coxon Fund", which has as its subject the writer and money, is discussed in relation to economy, difficulty, multiplicity, and a science of control.

A marked example of the possible scope, at once, and the possible neatness of the nouvelle, it takes its place for me in a series of

which the main merit and sign is the effort to do the complicated thing with a strong brevity and lucidity - to arrive, on behalf of the multiplicity, at a certain science of control. Infinitely attractive - though I risk here again doubtless, an effect of reiteration - the question of how to exert this control in accepted conditions and how yet to sacrifice no real value; problem ever dearest to any economic soul desirous to keep renewing, and with a frugal splendour, its ideal of economy. (AoN,p.231)

The critic's task is "some pursued question of how the trick was played"; how the ideal and the "accepted conditions" structure and produce the text. "The Abasement of the Northmores" and "The Tree of Knowledge" require the "science of control", from financial "necessity" they must falsify their textual economies: to "enforce none the less - as on behalf of some victim of the income-tax who would minimise his 'return' - an almost heroic dissimulation of capital" (AoN,pp.234-5). The mystery of "business" appears extremely unambiguously in its effect on James's fiction:

They had to be good short stories in order to earn, however precariously, their possible wage and "appear" - so certain was it that there would be no appearance and consequently no wage, for them as frank and brave nouvelles. (AoN,p.235)

Their disguise as "little anecdotes" show how economy can be imposed by the relations of literary production (publishers, editors, etc.). This economy of thrift and control, .required by the economic demands of publishing, is opposed by the ideal textual economy of the nouvelle.

James wrote in his Notebooks:

I must try now, to do the thing of 10,000 words (which there is every economic reason for my recovering and holding fast the trick of). 25

All the questions contained in this section are raised in that italicised "every". The nouvelle is the site where the economics of the organic and scenic ideal and the economics of magazine publication are staged in their complicity and their contradictions. The nouvelle shows a textual economy trying to exceed a publishing one. Publishing as a sector of an economy imposes, through the institution of a market,

an identification of economy with brevity - the short story is a short story. Against this, aesthetic ideology proposes the nouvelle as an ideal economy exceeding brevity for form.

We can conclude with an ironic instance of James's involvement in debates about the economics of publishing and form. James's review of Hardy's Far From the Madding Crowd in 1874, criticises Hardy's waste of his resources from the standpoint of artistic economy. Publishing conventions are blamed:

To tell a story almost exclusively by reporting people's talks is the most difficult art in the world, and really leads, logically to a severe economy in the use of rejoinder and repartee, and not to a lavish expenditure of them. Far From the Madding Crowd gives us an uncomfortable sense of being a simple "tale", pulled and stretched to make the conventional three volumes; and the author, in his long-sustained appeal to one's attention, reminds us of a person fishing with an enormous net, of which the meshes should be thrice too wide.

We are happily not subject, in this (as to minor matters) much-emancipated land, to the tyranny of the three volumes; but we confess that we are nevertheless being rapidly urged to a conviction that...the day has come round again for some of the antique restrictions as to literary form. The three unities, in Aristotle's day, were inexorably imposed on Greek tragedy: why shouldn't we have something of the same sort for English fiction in the day of Mr Hardy? (HoF, pp.270-1)

The irony is that James, writing in America, this "much-emancipated land", had "apparently read the New York edition of Hardy's novel which did not indicate the English division"; Hardy's novel only reached two volumes.²⁶ James draws on a vision of the literary situation influenced by Social Darwinism, pointing out the competition from "a great many other books, and...objects of interest". He suggests that novels "will be defeated in the struggle for existence unless they lighten their luggage very considerably and do battle in a more scientific equipment" (HoF, p.271). Playfully, but also ironically in the light of his own work's "space-hunger", James suggests: "that a few arbitrary rules - a kind of depleting process - might have a

wholesome effect. It might be enjoined, for instance, that no 'tale' should exceed fifty pages and no novel two hundred..." (HoF,p.271). He continues laying down the law for how many ramifications might be allowed to the plot, how many persons could be assigned to each sub-plot, how many words could be allowed for each person, and how many lines could be given to the description of inanimate objects.

We should not incline to advocate this oppressive legislation as a comfortable or ideal finality for the romancer's art, but we think it might be excellent as a transitory discipline or drill. (HoF,p.271)

To displace a writer's attention from "quantity to quality" (HoF,p.271), James draws up his arbitrary rules, codifies his ideal of economy. In the face of a (mistaken) three-volume, and opposing himself to this false artistic economy, expenditure to the point of the bankruptcy, James proposes the severe economy. However, aesthetic ideology by itself is not likely to change the literary market, what might transform this institution is a different literary practice, where economy is not imposed by publishers or critics, but is the project of the text.

CHAPTER SIX

Writers and Workers

He did not know her name, but he knew that she worked in the Fiction Department. Presumably - since he had sometimes seen her with oily hands and carrying a spanner - she had some mechanical job on one of the novel-writing machines. 1

In "The Author as Producer" Walter Benjamin suggests a displacement of the question asked by materialist criticism, a displacement that has been central to my work.

Instead of asking: what is the position of work vis à vis the productive relations of its time, does it underwrite these relations, is it reactionary, or does it aspire to overthrow them, is it revolutionary? - instead of this question, or at any rate before this question, I should like to propose a different one. Before I ask: what is a work's position vis à vis the production relations of its time, I should like to ask: what is its position within them? This question concerns the function of a work within the literary production relations of its time. 2

For Benjamin this question is concerned with literary technique. This chapter attempts to confront this question through looking at ways in which writing has been seen as work. An examination of some Marxist positions on the question of literary production will be followed by a discussion of recent ideas of pleasure and the utopian nature of literary work, these will be compared with views from the late nineteenth century about the pleasures and payments of writing. A section on images of work and writing will develop an argument, traced through James's criticism, that differentiates the literary field through opposing ideas of work, for example, craft versus manufacture. Finally, returning to some of the interests of Chapter Four, a specific image for literary production will be discussed.

1. Production and Problems

In Chapter Three Fredric Jameson's objections to a proliferation of uses of "production" were quoted (see pp.71-2). His argument suggested that intellectuals were seeking to glamourise their work through

parallels with manual labour, and the object of his critique was recent theoretical work. In a lengthy discussion of "Notions of Cultural Production", Sylvia Harvey compares the ideas of cultural production raised in French cinema after May 1968 with earlier debates in post-revolutionary Russia. She quotes Masha Enzensberger's witty point about the Russian debates: "'the Futurists turned the tables on Proletkult (which expected workers to become artists) by urging artists to become workers'".³ Parallels could be drawn between these Russian debates and the writings of Adorno, Brecht, and Benjamin. Susan Buck-Morss discusses Adorno's ideas of cultural production in "The Artist As Worker", first placing them in the context of Berlin.

In Adorno's music articles of the thirties, "forces of production" referred not to the music industry, not to the production of music as an economic enterprise, but to techniques of composing and the musical material as it developed historically; and, "relations of production" meant the relations not between capitalist and worker, or even conductor and musician (there is never a mention of anything so mundane as a musicians' union), but between the composer (or conductor, musician, or audience) and the music itself. Adorno's articles were concerned with musical "production" in the sense of composition, "reproduction" in the sense of musicians' and conductors' interpretation, and "consumption" in the sense of audience reception.⁴

We can notice a separation here between notions of cultural production and ideas of a sociology of culture. However much one feels that Adorno's "production" needs its inverted commas, this insight is crucial for Adorno, works of art are made. In Minima Moralia, he writes of the contradiction at the heart of the work of art.

The contradiction between what is and what is made, is the vital element of art and circumscribes its law of development, but it is also art's shame: by following, however indirectly, the existing pattern of material production and "making" its objects, art as akin to production cannot escape the question "what for?" which it aims to negate. The closer the mode of production of artefacts comes to material mass-production, the more naively it provokes that fatal question. Works of art, however, try to silence it....Yet the more consequentially it distances itself, through perfection, from making, the more fragile its own made existence necessarily becomes: the endless pains to eradicate the traces of making, injure works of art and condemn them to be fragmentary.⁵

What is suggested in Adorno and has been influential since then is a position of political modernism. The work of art reveals its processes of production, and this is maintained to be more valuable politically than the work which represents political struggles. Such a position was developed by Tel Quel, and criticisms of that were given in Chapter Three. Both Eagleton and Macherey have drawn on political modernism, notions of literary production, and Althusser. For them literature is production in two senses of the word, it is made and it stages ideology.⁶ Even from this brief sketch one can see that "production" appears, as it were, locally: post-revolutionary Russia, Berlin between the wars, Paris post-1968. Something similar happens in late nineteenth- and early twentieth-century discussions of fiction. James, writing on "The New Novel" in 1914, discusses Conrad's Chance, especially Conrad's narrator/creator figures: "his so multiplying his creators or, as we are now fond of saying, producers".⁷

As we have seen this idea of production has been challenged and questioned. Bernard Sharratt cites Marx's critique, from Theories of Surplus Value, where Marx ridicules Henri Storch's ideas of "spiritual production", "immaterial values", "internal goods", and so on. Sharratt suggests that Marx, on this evidence, "might well regard as slipshod and Storch-like the currently fashionable use of phrases such as 'intellectual production', 'theoretical production', 'literary production'".⁸ He continues with another quotation from Theories of Surplus Value, where Marx uses literature to distinguish between productive and unproductive labour. Marx writes:

The same kind of labour may be productive or unproductive. For example, Milton, who wrote Paradise Lost for five pounds, was an unproductive labourer. On the other hand, the writer who turns out stuff for his publisher in factory style, is a productive labourer. Milton produced Paradise Lost for the same reason that a silkworm produces silk. It was an activity of his nature.

Later he sold the product for £5. But the literary proletarian of Leipzig, who fabricates books (for example, Compendia of Economics) under the direction of his publisher, is a productive labourer; for his product is from the outset subsumed under capital, and comes into being only for the purpose of increasing that capital. 9

There are several points that can be made. Marx would appear to overturn the stress he put on the difference between the poorest architect and the bee, in other words, silk-worms do not study previous uses of silk before they produce. There is not only Milton's awareness of literary models and traditions, there is also his involvement with the social and political implications of writing: Areopagitica, "A Speech for the Liberty of Unlicensed Printing". For Marx surrenders Milton to an ideology of inspiration, genius, and nature, and ideology challenged by Milton's politics, his involvement in the Civil War or English Revolution. Milton had conformed to the fashion of concealing his identity as an author when young; writing was not something to make money from. It was, writes Bonham-Carter, politics that led him to identify himself with his work, a position connected to his support for Cromwell and his status as "Latin Secretary", employed by the Commonwealth. It is with the Restoration, when Milton is deprived of his pension, that he is compelled to make the £5 deal with Samuel Symons for the publication of Paradise Lost. The agreement provided that Milton received £5 for the first edition of 1300 copies, £5 for the second, and the same for the third. He was, in fact, paid £10 in his lifetime and his widow sold the copyright to Symons for a final £8. "Thus the work earned a total of £18 (the equivalent of £300 or more today) for the author and his estate, not quite such a miserable sum as might first appear".¹⁰ The copyright was re-sold twice finally being held by the successful publisher Jacob Tonson I. Thus if Milton is not strictly a productive labourer, his

work cannot be subsumed under a rhetoric of the natural. Instead it was caught up in political struggles and the changing nature of literary production. If Milton is not productive in the strict sense of producing capital for others when he is writing, it is possible to see that as Paradise Lost is resold, and its copyright passes along the chain of publishers, it becomes productive of capital. Literary texts may be seen, and we will examine this question in the next chapter, as symbolic capital which may later be turned into profit by publishers.

Sharratt's work has been discussed for its criticism of literary production, to establish that the term has a problematic history within Marxism. Another point that can be extracted from his work concerns his own position, being paid to read literature and lecture and write about it. Instead of the distinction between productive and unproductive labour, the division, or the absence of that division, between "work" and "leisure":

unless I am finally to accept a division between "work" and "leisure", I do indeed read for pleasure while I read for money, and conversely I keep that job partly because it allows me to enjoy reading. That in itself is a paradoxical position within capitalism. The temptations of literature, the pleasures of reading, are what intrigue me here; by exploring them, I might begin to probe another kind of relationship between "marxism" and "literature", perhaps between politics and pleasure. 11

This paradoxical position will now be considered.

2. Pleasure and Payment

Adorno wrote that: "Only a cunning intertwining of pleasure and work leaves real experience still open, under the pressure of society".

For: "Few things separate more profoundly the mode of life befitting an intellectual from that of the bourgeois than the fact that the former acknowledges no alternative between work and recreation." 12

The literary critic (Sharratt), the intellectual (Adorno), and, as

will be demonstrated, the writer cross the borders between work and pleasure: their work is pleasure. In an important analysis to which further reference will be made, Debray attempts to clarify the position of the writer. The writer as a worker is a paradox when compared with other workers.

The paradox is that he or she is a gentleman or a lady exhausted by his or her leisure. The writer is a sensualist who is productive - in the strict sense of creating surplus value. 13

Publishers acquire this product of pleasure. The writer

takes his pleasure first, on the blank page, before giving pleasure to his clients; his pleasure may not be the same as theirs but it is certainly more intense. Not many people make a living from their vices, but how many people are paid by society to devote themselves to their favourite pleasures? (TWC, p.210)

For Debray the work of writing opens into utopia. The writer enjoys writing:

If he is a worker, in the sense of a "labourer", he is the only one living under communism as described by St Marx or St Fourier. For him work is not slavery, but a need and a passion. Our literary slave cries out for more, hurls himself into it and if he works himself to death, he does so in the same way that others die of hope. (TWC, p.210)

This position is significant as other writers have stressed the utopian nature of any text, which gives any work a critical force. Fredric Jameson has contributed the most to this stress. He is perhaps more convincing when making local points rather than arguing for the general power of utopian thought. One such point concerns Hemingway, and Jameson suggests that Hemingway assimilates the skill of writing to other skills of hunting, fishing, bullfighting and so on, and that "the experience of sentence-production is the form taken in Hemingway's world by nonalienated work".¹⁴ That quotation can stand in for a large body of work, as we will return to some of these questions in Chapter Eleven. What I want to stress here is that writing as work can be given an automatic critical edge; Hemingway does not need to

criticise the alienated labour of factory production, his attention to style produces sentences that suggest uptoian, nonalienated work. Perhaps the most obvious text to turn to is Barthes's The Pleasure of the Text where he maintains that modernity is an attempt to defeat exchange. And where he asks:

Why, in a text, all this verbal display? Does luxury of language belong with excessive wealth, wasteful expenditure, total loss? Does a great work of pleasure (Proust's, for example) participate in the same economy as the pyramids of Egypt? Is today's writer the residual substitute for the beggar, the monk, the bonze: unproductive, but nevertheless provided for? 15

However, the imbrication of writing with pleasure does not necessarily lead us into a discussion of jouissance, it can return us to the writer at the turn of the century.

Before examining some texts by Howells, Stevenson, and Le Gallienne, our theme may be presented through a memory in Notes of a Son and Brother.

James recalls the first time he got "into the incredibility of print".

He sees again:

the very greenbacks, to the total value of twelve dollars, into which I had changed the cheque representing my first earned wage. I had earned it, I couldn't but feel, with fabulous felicity: a circumstance so strangely mixed with the fact that literary composition of a high order had, at that very table where the greenbacks were spread out, quite viciously declined, and with the air of its being also once for all, to "come" on any save its own essential terms, which it seemed to distinguish in the most invidious manner conceivable from mine. It was to insist through all my course on this distinction, and sordid gain thereby never again to seem so easy as in that prime handling of my fee. 16

Literary work has its own logic as well as being produced according to the logic of the market. Therefore writers, the more they attend to the strictly literary logic, feel the increased scandal of literature being a commodity that is paid for.

Who, after all, has asked the writer to write? The question is asked by Gissing:

And why should any man who writes, even if he write things immortal, nurse anger at the world's neglect? Who asked him to publish?

Who promised him a hearing? Who has broken faith with him? If my shoemaker turn me out an excellent pair of boots, and I... throw them back upon his hands, the man has just cause of complaint. But your poem, your novel, who bargained with you for it? If it is honest journeywork, yet lacks purchasers, at most you may call yourself a hapless tradesman. If it come from on high, with what decency do you fret and fume because it is not paid for in heavy cash? 17

Gissing's choices are either admit to being a tradesman or commit yourself to an ideal (and an ideology) of the literary that you probably will not profit from, but will be vindicated by future generations. It is here that the question of pleasure is raised.

Stevenson's "Letter to a Young Gentleman" stresses the pleasure of writing: "No other business offers a man his daily bread upon such joyful terms." ¹⁸ He continues: "Suppose it ill-paid: the wonder is it should be paid at all. Other men pay, and pay dearly, for pleasures less desirable" (p.186). To write is to be badly-paid: "Nor have you the right to look for more; in the wages of the life, not in the wages of the trade, lies your reward; the work is here the wages" (p.191, my italics). This certainly puts a different stress on writing as nonalienated labour. Stevenson does not reveal utopia, instead he proposes a necessary frugality in the writer's lifestyle. Pleasure, in this text, does not suggest jouissance or politics, but prostitution.

To live by a pleasure is not a high calling; it involves patronage, however veiled; it numbers the artist, however ambitions, along with dancing girls and billiard markers. The French have a romantic evasion for one employment, and call its practitioners the Daughters of Joy. The artist is of the same family, he is of the Sons of Joy, chose his trade to please himself, gains his livelihood by pleasing others, and has parted with something of the sterner dignity of man. (p.188)

Richard Le Gallienne singles out this piece in his review of Stevenson's Across the Plains, in May 1892. He sees Stevenson as protesting against "literary commercialism".

In an atmosphere, so to say, darkened with the sky-signs of the Society of Authors, it is indeed refreshing to find so eminent (and paying) a man of letters considering his art in so untradesmanlike a spirit. It reminds one of old prints of Oliver

Cromwell refusing the Crown. Literature, like virtue, is its own reward. A view in which, undoubtedly, there is a large measure of truth; for, when the writer grumbles about poor pay, he must not forget that he did his work not to please the public, but himself. In fact, the practice of art - like the practice of prayer - is simply the indulgence of one of the higher appetites. 19

Le Gallienne disagrees with Stevenson's idea of the artist as "a spiritual prostitute":

For the essence of prostitution is not in the pleasure, but in the sale; and Mr. Stevenson admits that the artist when he does his real things, that is, when he is an artist, works first to please himself...and would do so were there never a buyer in the world. The idea of sale is but a second thought. 20

Le Gallienne identifies the writer with Narcissus, delighting himself before others. The possible shame about pleasure is relocated as the reader's:

If either is of the Children of Joy, the writer or the reader, it is surely the reader; his is the barren pleasure, certainly not the writer's - often no little prolific. 21

Le Gallienne develops the mystification of lines such as, "The idea of sale is but a second thought", in "Poets and Publishers" and "Apollo's Market" two of his Prose Fancies. In the first of these pieces he reluctantly admits that ethereal poetry submits to material pressures.

The transactions of poetry and of sale are on two different planes. But so soon as, shall we say, you debase poetry by bringing it down to the lower plane, it becomes subject to the laws of that plane. An unprinted poem is a spiritual thing, but a printed poem is subject to the laws of matter. In the heaven of the poet's imagination there are no printers and paper-makers, no binders, no discounts to the trade and thirteen to the dozen; but on earth, where alone, so far as we know, books exist, these terrestrial beings and conditions are of paramount importance, and cannot be ignored. 2

In "Apollo's Market" he wishes these conditions away, asking not "how poets sell" but "Ought poets to sell?"

Have you never felt a sort of absurdity in paying for a rose - especially if you paid in copper? To pay for a thing of beauty in coin of extreme ugliness! There is obviously no equality of exchange in the transaction. (p.88)

Le Gallienne predictably moves from roses to poetry, asking how we should pay the poet. "What have we to offer in exchange for his

priceless manna? One feels that he should be paid on the mercantile principles of 'Goblin Market'" (p.89). That is with golden curls: "Yes, those are the ideal rates at which poetry should be paid. We should, of course, pay for fairy goods in fairy gold" (p.90). He cites Queen Elizabeth buying a poem from Sir Philip Sidney with a lock of her hair, or Sidney paying for the lock with his poem. His point is that they are reversible: "However, it was, the exchange was appropriate. The ratio between the thing sold and the price given was fairly equal" (p.90).

Yes, the true, the tasteful way to pay a poet is by the exchange of some other beautiful thing: by beautiful praise, by a beautiful smile, by a well-shaped tear, by a rose. (p.91)

Why this whimsy is important is that such mystifications are produced alongside James's tales of writers or Gissing's New Grub Street. The market is both witnessed and wished away. The scandal of literature as commodity is either exposed or transformed into ideal exchanges of fairy gold.

Howells begins his "The Man of Letters as a Man of Business" with this issue.

I think that every man ought to work for his living, without exception, and that, when he has once avouched his willingness to work, society should provide him with work and warrant him a living. I do not think that any man ought to live by an art. 23

Art should be a "privilege" when someone "has otherwise earned his daily bread", and should be "free for all" (p.1). There is something false about thinking of art as "Business": "the work which cannot be truly priced in money cannot be truly paid in money" (p.1). Howells is tempted "to begin by saying that Business is the opprobrium of Literature" (p.2). There are local parallels between the two areas, the novelist's need for experience:

The novelist...is a man of letters who is like a man of business in the necessity of preparation for his calling, though he does

not pay store-rent and may carry all his affairs under his hat...(p.30)

However, Howells transforms his analogy. He asks "is the man of letters ever a business man?" (p.33). His answer is only on those occasions where he is the publisher as well as author of his work.

If the writer is not a business man, what is he? He is:

an artist merely, and is allied to the great man of wage-workers who are paid for the labor they have put into the thing done or the thing made; who live by doing or making a thing, and not by marketing a thing after some other man has done it or made it...the author is, in the last analysis, merely a working-man... (p.33)

Howells is not ashamed of this. Rather, the opposite:

I wish that I could make all my fellow-artists realize that economically they are the same as mechanics, farmers, day-labourers. It ought to be our glory that we produce something, that we bring into the world something that was not choately there before; that at least we fashion or shape something anew; and we ought to feel the tie that binds us to all the toilers of the shop and field, not as a galling chain, but as a mystic bond also uniting us to Him who works hitherto and evermore. (p.34)

But he cannot pretend "that the masses care any more for us than we care for the masses, or so much". (p.34). The artist does not fit, in Howell's terms he is caught between the "masses" and the "classes".

In the social world, as well as in the business world, the artist is anomalous, in the actual conditions, and he is perhaps a little ridiculous.

Yet he has to be somewhere, poor fellow, and I think he will do well to regard himself as in a transition state. He is really of the masses, but they do not know it, and what is worse, they do not know him...He is apparently of the classes; they know him, and they listen to him; he often amuses them very much; but he is not quite at ease among them; whether they know it or not, he knows that he is not of their kind. Perhaps he will never be at home anywhere in the world as long as there are masses whom he ought to consort with, and classes whom he cannot consort with. (p.35)

If literature is made it is a product, the question for Howells is should it be, can it be, a commodity?

The difficulty about payment...is that literature has no objective value really, but only a subjective value, if I may so express it. A poem, an essay, a novel, even a paper on political economy, may be worth gold untold to one reader, and worth nothing whatever to another. (p.31)

Even the same reader may change his idea of the worth of a text according to his mood.

How, then, is it to be priced, and how is it to be fairly marketed? All people must be fed, and all people must be clothed, and all people must be housed; and so meat, raiment, and shelter are things of positive and obvious necessity, which may fitly have a market price put upon them. (pp.31-2)

One might feel that their very necessity makes it wrong for the imposition of a market price, but Howells continues:

there is no such positive and obvious necessity, I am sorry to say, for fiction, or not for the higher sort of fiction....This is a great pity, and I should be very willing that readers might feel something like the pangs of hunger and cold, when deprived of their finer fiction; but apparently they never do. (p.32)

Fiction's value is given through "acceptance" by readers but this is uncertain and largely a matter of fashion (pp.32-3). Walter Benn Michaels has discussed this essay, suggesting that Howells's concern is "to keep 'making' and 'marketing' apart and to insist that value, both literary and economic, is a function always of making and never of marketing". He points out that Howells then distinguishes literary commodities from necessities through the latter's stable market value.

But the whole point of conceiving of literature as a commodity in the first place was to identify it as a form of "making" and to deny the relevance of "marketing" in the determination of its value. Admitting the market at this stage in the argument thus amounts not only to confessing literature's instability but to proclaiming that art, which Howells wants to think of as too pure even to have a market value, has come to emblemize its own contradiction, the impossibility of ever eliminating the market. 24

Writing is a paradox, the writer an anomaly, art its own contradiction.

3. The landscape of labour

If it is not too far-fetched to say that my action, and that of men like Ibsen &c, is a virtual intellectual strike I would call such people as Gogarty and Yeats and Colm the blacklegs of literature. Because they have tried to substitute us, to serve the old idols at a lower rate when we refused to do so for a higher. 25

The connection made above by Joyce in 1906, is theorised by Orage in "Profiteering in Literature" in 1912.

The literature and art of to-day are the parallels of the economic situation of to-day. A Socialist criticism of literature and art is, therefore, not impossible. 26

He argues that labour's proper reward "is the product of labour" (p.56). But production for profit has displaced production for intrinsic value, in art as well as industry.

A blackleg in trade is one who sells his labour for less than his fellows can afford to sell theirs. There are blacklegs in literature who willingly forgo the proper rewards of literature, namely its pleasure and the production of intrinsic value, in exchange for money profits. Literary profiteers are blackleg artists. But most blacklegs are also bad workmen.

Whoever writes for profit and not for use is either a wage slave or a capitalist. (p.56)

Orage's Guild Socialism applies to both literature and economics:

"we are guildsmen in literary criticism, jealous for our profession, as we are guildsmen in economics, jealous for the welfare of industry".

In both cases what is important is substituting a "craft standard" for the demands of profit. 27 The significance of this political position will be appreciated as we meet the idea of the guild of writers. Joyce and Orage present extreme parallels here, in the rest of this section we will examine further images of work.

Benjamin tells us that when the revolution came in 1848 Dumas published an appeal to the workers of Paris. He presented himself as one of their kind; in twenty years, he said, he had produced four hundred novels, thirty-five plays and provided a living for "8,160 people: proofreaders and typesetters, machine operators and cloakroom attendants; he even spares a thought for the clique". 28 From this strange mixture of capitalist and worker we can turn to a fragment of social history which stresses that the proletarians of literature were most often women.

Edward Bok, editor of the Ladies' Home Journal, described the shortlived "literary factories" that prospered briefly in the 1890s. A group of thirty women reviewed all the daily and weekly periodicals published nationwide and looked for ideas or stories of possible "book merit". The ideas and stories were then turned over to a group of five women who created a story line which a known writer fleshed out into book form. 29

Such factories were exceptional but their existence gives an edge to the images we will now discuss.

R.P.Blackmur, writing about James's tales of the artist's profession, suggests that any profession can serve to provide insights about others. "One's own profession is but the looking glass and the image of the others." ³⁰ This certainly seems to hold for writers; those who Ford Madox Hueffer called "the only really productive class (of all the classes and all the masses)". ³¹ Most of the analogies that have been presented so far have grouped the writer with the worker. However it is possible to see parallels between the novelist and the millionaire, especially the financier. Frank Norris talks of the writer's need for "that nameless sixth sense": "the thing that differentiates the mere business man from the financier (for it is possessed of the financier and poet alike - so only they be big enough)." Elsewhere he compares the genius of Rostand with that of Carnegie. ³² What I hope to demonstrate in this section is a move from specific parallels to a more general use of the language of labour in order to differentiate between the art of fiction and the manufacture of fiction.

Certain writers may be singled out. Conrad, for instance, attempts to justify "the worker in prose" in his preface to The Nigger of the "Narcissus".

Sometimes, stretched at ease in the shade of a roadside tree, we watch the motions of a labourer in a distant field, and after a time, begin to wonder languidly as to what the fellow may be at. We watch the movements of his body, the waving of his arms,

we see him bend down, stand up, hesitate, begin again. It may add to the charm of an idle hour to be told the purpose of his exertions. If we know he is trying to lift a stone, to dig a ditch, to uproot a stump, we look with more real interest at his efforts; we are disposed to condone the jar of his agitation upon the restfulness of the landscape; and even, if in a brotherly frame of mind, we may bring ourselves to forgive his failure. We understood his object, and, after all, the fellow has tried, and perhaps he had not the strength - and perhaps he had not the knowledge. We forgive, go on our way - and forget.

And so it is with the workman of art. 33

Writing figures as labour in order for the reader to understand and to forgive the writer's failure. A point which is related to my earlier argument about the necessary and productive failure of "economy".

The writer reveals work in order to make the reader labour; suggesting that the reader should see a text not as a product but as a process or practice to be traced. ³⁴ Conrad's labour was certainly intense, writing, for him, was arduous and physically and mentally debilitating. "I had to work like a coal-miner in his pit quarrying all my English sentences out of a black night." ³⁵ Conrad's letters to his publisher William Blackwood, and to the firm's literary adviser, David Meldrum, testify to writing as akin to a torture. Because the tools of this labour seem independent of him Conrad differentiates himself from other workers.

I never mean to be slow. The stuff comes out at its own rate. I am always ready to put it down; nothing would induce me to lay down my pen if I feel a sentence - or even a word ready to my hand. The trouble is that too often - alas! - I 've to Wait for the sentence - for the word....I am impatient of material anxieties and they frighten me too because I feel how mysteriously independent of myself is my power of expression. It is there - I believe - and some thought, and a little insight. All this is there; but I am not as the work men who can take up and lay down their tools. I am, so to speak, only the agent of an unreliable master. 36

William Blackwood's reply may introduce our next "case".

I have always looked upon the writing of fiction as something not to be bounded altogether by time and space notwithstanding my old friend Anthony Trollope who went to a desk as a shoemaker goes to his last. 37

Trollope may represent the writer as stakhanovite. The Examiner, February 23, 1873, puts him forward precisely as a symbol of a nation's production: "We may well doubt whether any country but our own could furnish such a marvel of productive energy." ³⁸ His Autobiography (1883) reveals the discipline of writing, even seasickness will not stop him working: "Labor omnia vincit improbus". Instead of waiting for inspiration, a set amount of words per hour:

To me it would not be more absurd if the shoemaker were to wait for inspiration, or the tallow-chandler for the divine moment of melting. ³⁹

There is the discipline - paying a servant to wake him so he could be at his table to work before breakfast.

All those I think who have lived as literary men, - working daily as literary labourers, - will agree with me that three hours a day will produce as much as a man ought to write.... It had at this time become my custom...to write with my watch before me, and to require from myself 250 words every quarter of an hour. I have found that the 250 words have been forthcoming as regularly as my watch went. (pp.271-2)

We may remember Gissing's shoemaker and Blackwood's use of his friend's image.

I had long since convinced myself that in such work as mine the great secret consisted in acknowledging myself to be bound by rules of labour similar to those which an artizan or a mechanic is forced to obey. A shoemaker when he has finished one pair of shoes does not sit down and contemplate his work in idle satisfaction. "There is my pair of shoes, - finished at last! What a pair of shoes it is!" The shoemaker who so indulged himself would be without wages half his time. It is the same with a professional writer of books. (p.323)

I will discuss the significance of the shoemaker but that "professional" should also be noticed. Writing is a profession but it can also be seen as one of the professions, a parallel to medicine, law, and so on.

Trollope reveals not only the discipline that he set himself but also its profits. At one point he lists all his works with, next to each title, the sum of money received (pp.363-4). Such details provoked his fellow workmen to amazed responses. Henry James to T.S.Perry:

"Yes, I have read Trollope's autobiography and regard it as one of the most curious and amazing books in all literature, for its density, blockishness and general thickness and soddenness." ⁴⁰ Gissing wonders if Trollope's autobiography explained the neglect that Trollope's work fell into after his death. It would be satisfying if "'the great big stupid public'" was really "offended by that revelation of mechanical methods which made the autobiography either a disgusting or an amusing book to those who read it more intelligently". For:

A man with a watch before his eyes, penning exactly so many words every quarter of an hour - one imagines that this picture might haunt disagreeably the thoughts even of Mudie's steadiest subscriber, that it might come between him or her and any Trollopean work that lay upon the counter.

The surprise was so cynically sprung upon a yet innocent public. At that happy time (already it seems so long ago) the literary news set before ordinary readers mostly had reference to literary work, in a reputable sense of the term, and not, as now, to the processes of "literary" manufacture and the ups and downs of the "literary" market. ⁴¹

What can be traced here is a movement from Trollope's chosen parallel, the shoemaker, more "artizan" than "mechanic", to use his categories, to "mechanical methods", from "literary work, in a reputable sense" to "'literary' manufacture".

This is evident in James's article on Trollope (1883). Trollope "published too much; the writing of novels had ended by becoming, with him, a perceptibly mechanical process". ⁴² He had "reduced his admirable faculty to a system" (HoF, p.90). One can detect envy and admiration as well as distaste. The combination could be seen in the ambiguity of the word "industry", which suggests both discipline and manufacture. It is the latter that James finally stresses: some of Trollope's "ultimate compositions...betray the dull, impersonal rumble of the mill wheel" (HoF, p.104). This mill reappears in an article on Robert Louis Stevenson in 1887. James sees Stevenson as a stylist,

a producer, an artist. He is thus exceptional in the industry of letters.

A mill that grinds with regularity and with a certain commercial fineness - that is the image suggested by the manner of a good many of the fraternity. They turn out an article for which there is a demand, they keep a shop for a speciality, and the business is carried on in accordance with a useful, well-tested prescription. (HoF,p.117)

James, writing to Stevenson in 1893, returns to this trade or industry of fiction:

I can't go with you three yards in your toleration either of Rider Haggard or of Marion Crawford. Let me add that I can't read them, so I don't know anything about them. All the same I make no bones to pronounce them shameless industriels and their works only glories of Birmingham. 43

It was F.Marion Crawford, in The Novel: What It Is (1893), who wrote:

There are, I believe, two recognized ways of looking at art: art for the public, or "art for art", to adopt the current French phrase. Might we not say, Art for the buyer and art for the seller? 44

To put it another way, art for the consumer or art for the producer, for literary production is displayed and theorised against the dominant mode of production, against capitalist industrial production and the hegemony of the market.

Debray finds that his analysis has been anticipated by Balzac.

Balzac

was the first observer of the modern world to focus on all three sides of our problem, namely 1. the material conditions of existence of thought (stationery, foundry, typography, printing); 2. the product of intellectual labour as a commodity subject to market restraints; 3. the organic relation between the intellectual producer and the field of politics...Lost Illusions, or how a book is made, how it is sold, how it fights; three links in the cultural chain, three successive novels in one, three stages in Lucien's initiation into the void. (TWC,p.13)

He adds, and this is a motto that we could borrow for this section:

"Let none enter except Balzacians" (TWC,p.14).

In an early article on "Balzac's Letters", James compares Balzac and Dickens:

they most of all resemble each other in the fact that they treated their extraordinary imaginative force as a matter of business; that they worked it as a gold mine, violently and brutally; overworked and ravaged it. 45

In his 1902 piece on Balzac, James is reminded of Taine's comment about Balzac:

being an artist doubled with a man of business. Balzac was indeed doubled if ever was, and to that extent that we almost as often, while we read, feel ourselves thinking of him as a man of business doubled with an artist. Whichever we turn it the oddity never fails, nor the wonder of the ease with which either character bears the burden of the other. (NoN,p.93)

This is connected with the fact that the "prime aspect" in Balzac's scene "is the money aspect".

The general money question so loads him up and weighs him down that he moves through the human comedy, from beginning to end, very much in the fashion of a camel, the ship of the desert, surmounted with a cargo. "Things" for him are francs and centimes more than any others, and I give up as inscrutable, unfathomable, the nature, the peculiar avidity of his interest in them. It makes us wonder again and again what then is the use on Balzac's scale of the divine faculty. The imagination, as we all know, may be employed up to a certain point in inventing uses for money; but its office beyond that point is surely to make us forget that anything so odious exists. This is what Balzac never forgets; his universe goes on expressing itself for him, to its furthest reaches, on its finest sides, in the terms of the market. (NoN,pp.94-5)

This aspect is returned to in "Honoré De Balzac" (1913): "the rank predominance of the money-question, the money-vision throughout all Balzac" (NoN,pp.121-2).

Things for things, the franc, the shilling, the dollar, are the most underlying and conditioning, even dramatically, even poetically, that call upon him...(NoN,p.122)

Balzac's concentration on his character's houses, clothes, furniture, and so on: "This prompt and earnest evocation of the shell and its lining is but another way of testifying with due emphasis to economic conditions" (NoN,p.122). Focusing on money is linked to "the social concrete", the apparatus and details of realism:

"César Birotteau"...besides being a money-drama of the closest texture, the very epic of retail bankruptcy, is at the same time the all-vividest exhibition of the habited and figured, the representatively stamped and countenanced, buttoned and buckled state of the persons moving through it. (NoN,p.122)

What is crucial is that Balzac's emphasis on representing the economy (his money-dramas), and his business of representation in the economy (his awareness of publishing and so on), are transformed by James into the economy of representation. The money-question becomes metaphorical and this is associated with a division of labour, a differentiation of modes of production. In "The Lesson of Balzac" (1905), Balzac can teach us:

the lesson that there is no convincing art that is not ruinously expensive. I am unwilling to say, in the presence of such of his successors as George Eliot and Tolstoy and Zola...that he was the last of the novelists to do the thing handsomely; but I will say that we get the impression at least of his having had more to spend. Many of those who have followed him affect us as doing it, in the vulgar phrase, "on the cheap"; by reason mainly, no doubt, of their having been, all helplessly, foredoomed to cheapness. Nothing counts, of course, in art, but the excellent...and who shall declare that the severe economy of the vast majority of those apparently emulous of the attempt to "render" the human subject and the human scene proceeds from anything worse than the consciousness of a limited capital? This flourishing frugality operates happily, no doubt - given the circumstances - for the novelist; but it has had terrible results for the novel; so far as the novel is a form with which criticism may be moved to concern itself. Its misfortune, its discredit, what I have called its bankrupt state among us, is the not unnatural consequence of its having ceased, for the most part, to be artistically interesting. It has become an object of easy manufacture, showing on every side the stamp of the machine; it has become the article of commerce, produced in quantity, and as we so see it we inevitably turn from it, under the rare visitations of the critical impulse, to compare it with those more precious products of the same general nature that we used to think of as belonging to the class of the hand-made. (HoF, p.79)

The opposition between manufacture/commerce/the stamp of the machine and "the class of the hand-made" structures judgments of fiction according to parallels with modes of production. Trollope, for example, wishes to align himself with the artisan, the shoemaker, the hand-made, but is relocated as mechanical.

James singles out Le Père Goriot as "a supreme case of composition", no longer interested in Balzac's representation of "economic conditions",

but in "that high virtue that we know as economy of effect, economy of line and touch" (HoF,p.81). And "Of all the costly charms of a 'story' this interest derived from composition is the costliest"; there is "no better proof of our present penury" than the fact that this request for composition is so widely ignored (HoF,p.81). Balzac is "heavy":

because weighted with his fortune; the extraordinary fortune that has survived all the extravagance of his career, his twenty years of royal intellectual spending, and that has done so by reason of the rare value of the original property - the high, prime genius so tied-up from him that that was safe. And "that", through all that has come and gone, has steadily, has enormously appreciated. (HoF,p.85)

Elsewhere in "The Lesson of Balzac" James comments that he may seem to speak as if his audience were all novelists, "haunting the back shop, the laboratory, or, more nobly expressed, the inner shrine of the temple" (HoF,p.84). Gabriel Pearson discusses these images of transmutation relating them to Adam Verver and also to James's own distance from the commercial sources of his family's wealth. Having begun his essay with the statement that "James's entire art rests upon a metaphysic of loss - loss of the actual, the sexual, the carnal, the power-giving", Pearson suggests that one could almost see James's art as "proprietary": "Art is, as it were, industry without loss - and also without, as it turned out, in a material sense, much gain." There is a curious resemblance to Derrida's discussion of Hegel's Speculation discussed above (see p.52). Pearson also notices "a certain identifiably American confidence" in James's mercantile metaphor for the novel.⁴⁶ This passage appears in "Emile Zola" (1902): "The novel has nothing to fear but sailing too light. It will take aboard all we bring in good faith to the dock" (NoN,p.23).

In the article on Zola, James identifies his work with manual labour

due to its system and project.

The pyramid had been planned and the site staked out, but the young builder stood there, in his sturdy strength, with no equipment save his two hands and, as we may say, his wheelbarrow and his trowel. (NoN,p.26)

Zola's "industry" suggests, at least momentarily, discipline and hard work rather than machinery. Zola had been

digging his field these thirty years, and for all passers to see, with an industry that kept him, after the fashion of one of the grand grim sowers or reapers of his brother of the brush, or at least of the canvas, Jean-Francois Millet, duskily outlined against the sky. He was there in the landscape of labour - he had always been; but he was there as a big natural or pictorial feature...(NoN,p.21)

It is through such an "extrordinarily robust worker" that the novel may be refloated: "the bankrupt business, as we are so often moved to pronounce it, will must recover credit" (NoN,p.22).

Similar sentiments and oppositions can be found in Flaubert's letters and in James's criticism of Flaubert. Writing as manual labour: "I continue my slow work like a good workman who rolls up his sleeves and sweats away at his anvil, indifferent to rain or wind, hail or thunder".⁴⁷ Fiction as art being identified with agriculture against manufacture. A letter to Maxime Du Camp:

Perish the United States, rather than a principle! May I die like a dog rather than hurry by a single second a sentence that isn't ripe!...I have conceived a manner of writing and a nobility of language that I want to attain. When I think that I have harvested my fruit I shan't refuse to sell it, nor shall I forbid hand-clapping if it is good. In the meantime I do not wish to fleece the public...It may well be that from a commercial point of view there are "favorable moments", a ready market for one kind of article or another, a passing public taste which raises the price of rubber or cotton. Let those who wish to manufacture those things hasten to set up their factories: I well understand that they should. But if your work of art is good, if it is authentic, its echo will be heard, it will find its place - in six months, six years, or after you've gone. What difference does it make? ⁴⁸

Flaubert rejects the suggestion to move to Paris for a ready market, as if he was manufacturing a commodity. He will not capitalise on

his art. It is this that James finds to admire in him.

In "Gustave Flaubert" (1902), James writes as "the artist, the fellow-craftsman of Flaubert" (NoN,p.51). He is the novelist for many of "the tribe of men of letters" (NoN,p.53). Madame Bovary as "the most literary of novels" may be flaunted "as the flag of the guild" of novelists (NoN,p.70). Flaubert has worked, as it were, to ease the labour of his fellow novelists.

He may stand for our operative conscience or our vicarious sacrifice; animated by a sense of literary honour, attached to an ideal of perfection, incapable of lapsing in fine from a self-respect, that enables us to sit at ease, to surrender to the age, to indulge in whatever comparative meannesses (and no meanness in art is so mean as the sneaking economic) we may find most comfortable or profitable. May it not in truth be said that we practise our industry, so many of us, at relatively little cost just because poor Flaubert, producing the most expensive fictions ever written, so handsomely paid for it? It is as if this put it in our power to produce cheap and thereby sell dear; as if, so expressing it, literary honour being by his example effectively secure for the firm at large and the general concern, on its whole esthetic side, floated once for all, we find our individual attention free for literary and esthetic indifference. (NoN,p.70)

4. Words, jewels, and the engraver

Boughs being pruned, birds preened, show more fair;
To grace them spires are shaped with corner squinches;
Enrichèd posts are chamfer'd; everywhere
He heightens worth who guardedly diminishes;
Diamonds are better cut; who pare, repair;
Is statuary rated by its inches?
Thus we shall profit, while gold coinage still
Is worth and current with a lessen'd mill. 49

"His true Penelope
Was Flaubert."
And his tool
The engraver's 50

We have seen how a system appears in images of work, whereby craft is separated from manufacture.⁵¹ What might be termed a residual mode of production is opposed to the dominant one; the labour of writing turns to the artisan and opposes itself to the industry of fiction. In this final section I will suggest the value of a "productionist" aesthetic but also argue that this "break" is heavily qualified through

identifying that mode of production with a specific image of work.

Pater opposes production to critical laws and to an ideology of organic form. In "Coleridge's Writings" (1867) he follows Coleridge's Shakespeare criticism, pointing out the variety and unity that is Shakespeare's work. He argues that "Coleridge exaggerates this unity into something like the unity of a natural organism, the associative act that effected it into something closely akin to the primitive power of nature itself".⁵² He quotes Coleridge's famous "Such as the life is, such is the form", and begins to criticise the notion of organic form.

There "the absolute" has been affirmed in the sphere of art; and thought begins to congeal. Coleridge has not only overstrained the elasticity of his hypothesis, but has also obscured the true interest of art. For after all the artist has become something almost mechanical; instead of being the most luminous and self-possessed phase of consciousness, the associative act itself looks like some organic process of assimilation. The work of art is sometimes likened to the living organism. That expresses the impression of a self-delighting, independent life which a finished work of art gives us; it does not express the process by which that work was produced. Here there is no blind ferment of lifeless elements to realize a type. By exquisite analysis the artist attains clearness of idea, then by many stages of refining clearness of expression. He moves slowly over his work, calculating the tenderest tone, and restraining the subtlest curve, never letting his hand or fancy move at large, gradually refining flaccid spaces to the higher degree of expressiveness. Culture, at least, values even in transcendent works of art the power of the understanding in them, their logical process of construction, the spectacle of supreme intellectual dexterity which they afford. ⁵³

John Goode stresses the significance of this passage:

It would be astonishing, if we didn't know the ideological necessity of it, that the notion of organic form has survived Pater's clear perception of its mechanical (i.e. in modern times, reified) nature. But the passage not only points this out; it explains its persistence. Organic form expresses the reader's impression: that is, it explains an effect in the sphere of circulation (which Marx also termed "realization") which precedes and follows the productive process. As in Marx, so in Pater, it is not a question of denying the phase of reception, but of not allowing the phase of production to be mystified out of existence. For it is production that creates value, and it is the historical determination of the mode of production which makes a work of art what it is. ⁵⁴

Patrick Parrinder has commented:

We might say that Pater is no longer afraid to acknowledge the "work" involved in artistic creation, because that work is so specialized that none could confuse it with ordinary social processes of labour. It is the latter which are mechanical; the artist's technique is clearly a craft, and as a result of industrialism the handicrafts themselves have come to seem distinguished and unusual, the repositories of a lost mode of consciousness. There is a parallel between Pater's attitude and that of his contemporaries who spoke of the "Arts and Crafts". 55

This is obviously related to my argument about craft as opposed to manufacture but Parrinder misses the point of Pater's stance. Where Pater's criticism is so perceptive is that it unveils the organic, which is so often opposed to the mechanical, to the industrial, and so on, as in itself mechanical. However, this productionist break with organic form must be located, and qualified through that location.

In "Enoch Soames" Max Beerbohm writes about the 1890s and "the mot juste, that Holy Grail of the period". 56 Rebecca West, commenting sceptically on that period, on the Decadence and style, wrote:

It was of inestimable value that it should be cried, no matter in how pert a voice, that words are jewels which, wisely set, make by their shining mental light. 57

Words are jewels: the 1890s sees language recognised as material, but through analogies, words are not graphic or phonetic they are a matter of light, shape, colour. Le Gallienne writes that the "unique word is not merely the word which is the same colour, shape, and size as the object it must stand for", it must also blend with rhythm and heighten imaginative force. 58 J.A.Symonds suggests that the writer "will study the qualities of words":

remembering that the right word used in the right place constitutes the perfection of style. Words will be weighed in their sonority, their colour-value, their suggestiveness, their derivation and metaphysical usage. 59

This kind of vocabulary with its stress on choosing and weighing testifies, on the one hand, to a new historical approach to language but, on

the other, it seems to suggest a shift from production to consumption. The writer pays attention to language, choosing the right word, first weighing, looking, examining, demonstrating "taste" and knowledge. The whole process resembles the consumer in the market.

Benjamin writes:

In l'art pour l'art the poet for the first time faces language the way the buyer faces the commodity on the open market. He has lost his familiarity with the process of production to a particularly high degree. The poets of l'art pour l'art are the last about whom it can be said that they "come from the people". They have nothing to formulate with such urgency that it could determine the coining of their words. Rather, they have to choose their words. 60

Just as the mot juste is materialised, compared to jewels, given colour, shape, size and so on, but language as material is evaded, where I suggest production Benjamin finds consumption. Benjamin's version must take account of an interest, in the period, in coining words, in literary production. That interest taken with the image of the poet-as-buyer conjures up another market-place, an archaic, residual or Oriental (a whole French fascination with the Orient, its souks and bazaars) within - and to an extent against - the late nineteenth-century, capitalist, open market. Within the market for literature one discovers this other marketplace where buyer and seller are one, and where the metaphors of literary work are gem-engraving, carving ivory, working in precious metals.⁶¹ The writer is both the customer choosing words like diamonds for their colour and shape and the workman cutting and shaping these word-gems.

Barthes's argument about literature turning to labour for its alibi and justification was referred to in Chapter Four. He writes:

Writing is now to be saved not by virtue of what it exists for, but thanks to the work it has cost. There begins to grow up an image of the writer as a craftsman who shuts himself away in some legendary place, like a workman operating at home, and who roughs out, acts, polishes and sets his form exactly as a jeweller extracts art from his material, devoting to his work regular hours of solitary effort. 62

This endless labour of style has been examined in relation to "economy", and we have seen Pater's necessary figure for the removal of the unnecessary: "the last finish of the gem-engraver blowing away the last particle of invisible dust".⁶³ Images of work, the value of craft, a productionist aesthetic, economy - all meet at this point.

Barthes mentions the "guild" of Gautier, Flaubert, Valéry, Gide, and to that French tradition we could add Maupassant, here as seen by Conrad.

Words alone strung upon a convention have fascinated us as worthless glass beads strung on a thread have charmed at all times our brothers the unsophisticated savages of the islands. Now, Maupassant, of whom it has been said that he is the master of the mot juste, has never been a dealer in words. His wares have been, not glass beads, but polished gems: not the most rare and precious, perhaps, but of the very first water of their kind. That he took trouble with his gems, taking them up in the rough and polishing each facet patiently, the publication of the two posthumous volumes of short stories proves abundantly.⁶⁴

In James's tale of 1892, "Nona Vincent", his hero discovers "the scenic idea". It is first seen as "a jewel, dim at the best, hidden in a dunghill", but gradually its magnificence is revealed to him. Everywhere he looks he sees a stage for his figures.

He hammered at these figures in his lonely lodging, he shaped them and he shaped their tabernacle; he was like a goldsmith chiselling a casket, bent over with the passion for perfection.⁶⁵

In these images one discovers, in both James and Pater, an aesthetic of refining, of paring away waste, and the term refinement, which suggests aristocracies, questions of manner and speech, as well as work on material, applies peculiarly well to James's fiction. The lapidary, the gem-engraver, appears in the Nation in 1884, as the creator of, to use Benjamin's terms, work with an "aura" in an age of reproduction. The writer is concerned with James's fate to "be fully appreciated only by an inner circle of readers":

It can hardly be expected in these days of abundant sun-flower decorations, of chromos (in books as well as pictures), that the

labor of a cunning worker in ivory, or of the lapidary, will find wide recognition. 66

What qualifies the sophistication and power of a productionist aesthetic and of images of writing as work, is that the break that it marks is recuperated through these images turning systematically to residual modes of production. Writing becomes labour in order to distance it from the world of labour. Some of the implications of this position will be taken up in the next chapter concerning the writer's insertion into the market.

CHAPTER SEVEN

"The voice of the market"

We seem too often left with our riddle on our hands. The lame conclusion on which we retreat is that "stories" are multiplied, circulated, paid for, on the scale of the present hour, simply because people "like" them. 1

A passage about Jane Austen, taken from "The Lesson of Balzac" (1905), brings together criticism and marketing.

Practically overlooked for thirty or forty years after her death, she perhaps really stands there for us as the prettiest possible example of that rectification of estimate, brought about by some slow clearance of stupidity, the half-century or so is capable of working round to. This tide has risen high on the opposite shore, the shore of appreciation - risen rather higher, I think, than the high-water mark, the highest, of her intrinsic merit and interest; though I grant indeed - as a point to be made - that we are dealing here in some degree with the tides so freely driven up, beyond their mere logical reach, by the stiff breeze of the commercial, in other words of the special bookselling spirit; an eager, active, interfering force which has a great many confusions of apparent value, a great many wild and wandering estimates, to answer for. For these distinctively mechanical and overdone reactions, of course, the critical spirit, even in its most relaxed mood, is not responsible. Responsible, rather, is the body of publishers, editors, illustrators, producers of the pleasant twaddle of magazines; who have found their "dear", our dear, everybody's dear, Jane so infinitely to their material purpose, so amenable to pretty reproduction in every variety of what is called tasteful, and in what seemingly proves to be saleable, form. 2

James disengages criticism from marketing; the critical spirit is divorced from "the stiff breeze of the commercial" and "the special bookselling spirit". But the commercial is not simply opposed to the critical, for example, both agree on the value of Jane Austen. This is the significance of James's comment: in the work of, most famously, the Leavises a writer like Jane Austen. or, indeed, James would be opposed as a literary value to other writers representing commercial or "mass" values. Instead James shows that, even though a different time-scale may be involved, literary values are caught up in commercial ones. He reveals a complicity between definitions of taste and marketing strategies, "pretty reproduction", "what is

called tasteful", "what...proves to be saleable". Another complicity can be traced around the "dear" Jane figure; reproduction of the author and her characters is also a reproduction of ideology and a diminishing of Austen as a writer. Reproduction may be a matter of illustrations it is also a question of images of women, and images of women as writers, an emphasis put on femininity rather than writing - everybody's dear Jane. Marketing a text, stressing its saleable rather than literary features, involves a construction of the author. This chapter will concern such strategies.

1. Commerce and Crisis

James draws on and contributes to an argument about the overproduction of the novel. This argument is linked to increases in the reading-public, ideas of the detrimental effects of women writers and readers, the emergence of the best-seller and the mass market. The argument is traversed by contradictions and James's own stance within it varies, a commitment to its terms is transformed in other articles into a cautious optimism. What will be discussed here is not the validity of this argument, which has been studied extensively by others, but features of its rhetoric.³ As James writes in The American Scene: "history is never, in any rich sense, the immediate crudity of what 'happens', but the much finer complexity of what we read into it and think of in connection with it."⁴

The rhetoric of crisis and overproduction centres on the ubiquity of the novel:

The book, in the Anglo-Saxon world, is almost everywhere, and it is in the form of the voluminous prose fable that we see it penetrate easiest and farthest. (HoF, p.48)

That quotation from "The Future of the Novel" (1899) is located within an image of the flood:

The flood at present swells and swells, threatening the whole field of letters, as would often seem, with submersion. (HoF,p.48)

In "Emile Zola" (1902) James says, "We live in a world of wanton and importunate fable, we breathe its air and consume its fruits", in a world of:

the rising tide of prose fiction, a watery waste out of which old standards and landmarks are seen barely to emerge, like chimneys and the tops of trees in a country under flood...(NoN,p.20)

In "The New Novel" (1914) James argues "that the state of the novel in England at the present time is virtually very much the state of criticism itself" (NoN,p.149). Criticism is "so much in abeyance" and:

The flood of 'production' has so inordinately exceeded the activity of control that this latter anxious agent, first alarmed but then indifferent, has been forced backward out of the gate, leaving the contents of the reservoir to boil and evaporate. (NoN,p.250)

In James's tale "The Great Good Place" (1900) George Dane's success is seen as an involvement and an entrapment in the apparatus of overproduction: "It was a thing of meshes; he had simply gone to sleep under the net and had simply waked there".⁵ The net is woven from print:

the bristling hedge of letters planted by early postman an hour before and already, on the customary table by the chimney-piece, formally rounded and squared by his systematic servant. It was something too merciless, the domestic perfection of Brown. There were newspapers on another table, ranged with the same rigour of custom, newspapers too many - what could any creature want of so much news? - and each with its hand on the neck of the other, so that the row of the bodiless heads was like a series of decapitations. Other journals, other periodicals of every sort, folded in wrappers, made a huddled mound that had been growing for several days and of which he had been wearily, helplessly aware. There were new books, also in wrappers as well as disenveloped and dropped again - books from publishers, books from authors, books from friends, books from enemies, books from his own bookseller, who took, it sometimes struck him, inconceivable things for granted. (p.13)

It is worth pointing out that this is success, as Dane says to Brown:

"Could anything be more 'right', in the view of the envious world, than everything that surrounds us here; that immense array of letters, notes, circulars; that pile of printers' proofs, magazines and books; these perpetual telegrams, these impending guests;

this retarded, unfinished and interminable work? What could a man want more?" (p.17)

James repeats the flood/rising tide image: "It was the old rising tide, and it rose and rose even under a minute's watching. It had been up to his shoulders last night - it was up to his chin now" (p.14). However the idea of the flood of books is given a gentle and clever twist as near-drowning becomes bathing, water-cures, the cleansing rain. For this is a vision of escape, of ghostwriters, dreams, and the great good place itself.

Dane feels that the world, "'the whole great globe'", has squeezed into his study. "'It wasn't a question of nerves, it was a mere question of the displacement of everything - of submersion by our eternal too much'" (p.25). This feeling of displacement is, in this instance, related to the contemporary literary situation and is articulated from the inside, by one who has succeeded. However the opposite of this also contributes to ideas of a crisis and fantasies of escape. In Gissing's New Grub Street (1891) Marian Yale feels that: "She was not a woman, but a mere machine for reading and writing."⁶ Instead of the flood she feels abandoned in a "desert of print" (NGS,p.138). She is also inside Dane's "thing of meshes" but the pressure she feels is of the pointlessness of writing when "already there was more good literature in the world than any mortal could cope with in his lifetime" (NGS,p.137). Working in the cultural centre, the Reading Room of the British Museum, she feels the pressure of the past, the weight of literature and the insignificance of her own work: "the manufacture of printed stuff which no one even pretended to be more than a commodity for the day's market" (NGS,p.137). She dreams of a "Literary Machine" into which one would "throw...a given number of old books, and have them reduced, blended, modernised into a single

one for today's consumption" (NGS,p.138). The Reading Room is figured as "a huge web", a grim panoptical prison with "the great circle of the Catalogue" as the nucleus (NGS,p.138). The crisis of "the displacement of everything - of submersion by our eternal too much" can be felt by someone in a central position of literary success about the present, but can also be expressed by someone as marginal as Marian about the insignificance of the present in the light of past literature.

I believe it is possible to see this problem of displacement as always already inscribed within the cultural field. There has always been past literature which overshadows the present: bad writing is always threatening to drown the good. The image of the flood could be seen in Swift or Pope or Fielding. It signifies not overproduction but the structuring of a field of writing through separating literature from what is not literature, the writer from the hack, craft from manufacture. It reveals that authors, schools, discourses, are engaged in a struggle, a battle of the books. Gissing gives this struggle a form through one of the most influential discourses of his time. Jasper comments, to his sister Dora, about the two reviews of "Mr. Boffin, Grocer":

"Speaking seriously, we know that a really good book will more likely than not receive fair treatment from two or three reviewers; yes, but also more likely than not it will be swamped in the flood of literature that pours forth week after week, and won't have attention fixed long enough upon it to establish its repute. The struggle for existence among books is nowadays as severe as among men. If a writer has friends connected with the press, it is the plain duty of those friends to do their utmost to help him..." (NGS,p.493, my italics)

The flood is still there but Gissing then rephrases the struggle it suggests in the language of Social Darwinism. Gissing's use of Social Darwinism in his discussion of writers reduces the idea of struggle

from the social to the individual, but placed "among books" this ideology becomes a perception of the literary struggle and how it is structured institutionally (reviewers, the press, and so on).

Obviously the relations of literary production do change, and I am not denying these changes. Instead I mean to suggest that the rhetoric exceeds these changes and has, as it were, a history that is not identical to the one revealed by sociological approaches to culture. The crisis that arguments of overproduction or excess or flooding suggest is always structural as well as historical. There will be historical reasons for this rhetoric and it obviously refers to real relations (the circulating library, the triple-decker, and their transformation). But as well as these reasons the structuring of a field of writing is always a theme of these arguments: the past and the present, the good and the bad, the artistic and the popular. For this reason I would suggest that stances taken about the commercialisation of literature have a greater significance in what they testify to about the relations between forms of writing, than in what they claim about the relations between literature and capital. Raymond Williams talks of Defoe's foresight in his description of writing as a "very considerable Branch of English Commerce".⁷ I don't believe Defoe is being prophetic here, and I would group his statement with others such as the novel's death being announced in the eighteenth century, or George Moore's pronouncement that no novel written between 1875 and 1885 "will live through a generation".⁸ A discourse about commercialisation is important not in telling us about writing and money as much as in revealing the relations between, say, literature and journalism, prose and poetry, criticism and art. Thus a study of "The Commercialization of Literature" in America finds that this

threat so heavily stressed today can be traced from the mid-nineteenth century, always posed as a contemporary issue, a problem or a threat that has just manifested itself as a crisis.⁹ One might suggest that the crisis is permanent.

Paul de Man asks, in "criticism and Crisis", whether "there is not a recurrent epistemological structure that characterizes all statements made in the mood and the rhetoric of crisis."¹⁰ He concentrates on versions of Husserl's text, The Crisis of the European Sciences and Transcendental Phenomenology, and the interaction of the words "crisis" and "European". Husserl's text "reveals with striking clarity the structure of all crisis-determined statements", as it argues that philosophical knowledge emerges when it turns back on itself, while identifying that knowledge as European and excluding non-European cultures. Philosophy emerges out of self-questioning but it does not question its ethnocentrism. As de Man puts it: "The rhetoric of crisis states its own truth in the mode of error. It is itself radically blind to the light it emits".¹¹ The crisis that has been discussed above is one of displacement, where the literary field is imagined as closed and where discourses are linked according to a zero-sum relation, bad writing driving out good.¹² This is involved with ideas of overproduction and ideas of encroaching commercialisation. Turning to a novel by Howells concerning the intellectual and capital, A Hazard of New Fortunes (1890), the necessary self-blindness of crisis-statements can be discerned.

There is much that is admirable about this novel, not least its reference to its own representational activity. It is just this self-reference which is important to this discussion as Howells, in writing a realist novel about the magazine world, is so close to his

target that he ends up writing about the realist novel. Howells's novel may seem too good-natured to be described as a contribution to the rhetoric of crisis, but its explicit subject is the intellectual's relation to money. Beaton characterises Every Other Week as a missing link: "the long-felt want of a tie between the Arts and the Dollars".¹³ One link between the Arts and the Dollars is formed by Dryfoos's literal acquisition of culture. One can see a similarity here between Howells and James, both investigating areas which will be theorised by Veblen. The novel ends with the social success of the Dryfoos family in France and Christine's engagement to an aristocrat. Dryfoos's backing of Every Other Week is placed on the same level as his employment of Mrs Mandel, both are there to give a veneer of culture to money from natural gas. Wetmore says to Beaton: "'Look here, Beaton, when your natural-gas man gets to the picture-buying stage in his development, just remember your old friends, will you?'" (p.219).

The American context does not allow such an amused and distanced language of "stages" and "development". March says to his wife, after the evening at the Vance's:

"Such people as the Dryfooses are the raw material of good society. It isn't made up of refined or meritorious people - professors and litterateurs, ministers and musicians, and their families. All the fashionable people there tonight were like the Dryfooses a generation or two ago. I dare say the material works up faster now, and in a season or two you won't know the Dryfooses from the other plutocrats..." (p.248)

The plutocracy is figured through economic metaphors; "society" is so close to its economic base that its pretensions are produced through work on raw material. Fulkerson sees Dryfoos's backing as an investment in culture, Every Other Week will pay in glory. The irony is that Dryfoos will be unable to appreciate the glory and this irony is the bitter comfort of the compromised intellectual. Howells was precisely

the right person to review The Theory of the Leisure Class in 1899.

However, Fulkerson talks of the magazine paying in glory after he has suggested that it should clear 25,000 dollars within a year. Dryfoos is not only investing in display and polish, he takes a business-like interest in the magazine.

Dryfoos is not only buying into culture, he is speculating and Howells creates an interesting tension between Dryfoos's speculation and Fulkerson's rhetoric of the magazine's cooperative nature: "He said the thing was a new departure in magazines; it amounted to something in literature as radical as the American revolution in politics: it was the idea of self-government in the arts" (p.188). Fulkerson's ideal of self-government is based on the actuality of Dryfoos's money. Howells neatly unites in Fulkerson the comic, Western story-teller and the genius for advertising, exploiting the profit-sharing idea through numerous conflicting stories (p.86).

Howells is aware of the politics and ethics of representation. His novel faces the same problems as March does, for example, how should March cover the strike, if indeed he should? Howells makes the strike into a plot-device, despite the initial questioning and some finely drawn reactions, (the brilliant phrase about March, "he began to feel like populace", p.374), the problem is dissolved through the clubbing of Lindau, the death of Conrad, and March's role as witness. The question of the responsibility of representation arises when March talks of his plan of sketches of New York. These are couched in aesthetic terms, the picturesque and so on, but are met by Conrad's philanthropy: "'If you can make the comfortable people understand how the uncomfortable people live, it will be a very good thing, Mr. March" (p.130). This states the problem of representation rather than solving

it, instead we have March's excitement with New York, which Howells obviously shares.

The excited tone of the novel when faced with the Elevated railway provides some impressive descriptions of New York but it is also involved in self-congratulation, as it comments on "the superb spectacle, which in a city full of painters nightly works its unrecorded miracles", while representing this spectacle (pp.63-4). Both March and Howells spy an opportunity for representation, and both produce New York as spectacle and drama. I am not denying the power of these descriptions but a parallel exists between the novel's relation to the city and its problem with the magazine. (A precise parallel also exists, right down to the Elevated railway, in James, in Chapter 21 of The Bostonians.) The dinner-party scene, which is obviously pivotal for the development of both the novel's issues and its plot, founders on self-congratulation, both the characters' and Howells's. March says:

"I don't believe there's another publication in New York that could bring together, in honour of itself, a fraternity and equality crank like poor old Lindau, and a belated sociological crank like Woodburn, and a truculent speculator like old Dryfoos, and a humanitarian dreamer like young Dryfoos, and a sentimentalist like me, and a nondescript like Beaton, and a pure advertising essence like Fulkerson, and a society spirit like Kendricks..." (pp.290-1)

The issues, of who inherits America, plutocracy or socialism, are displaced onto the representation. March's irony encapsulates both the self-criticism and the self-congratulation of Howells's novel; it is the only publication apart from Every Other Week that could bring together these characters.

The self-reference that marks the displacement from the novel's social concerns to its formal ones, effects the investigation of the tie between the Arts and Dollars. The initial excitement with New York, and the trials of finding somewhere to live, mean that March does not

talk about Every Other Week and its launching to his wife:

the business that brought them to New York had apparently dropped into abeyance before the questions of domestic economy that presented and absented themselves...(p.85)

This also holds for the novel: the literary life and its economic conditions drop into abeyance "before the questions of domestic economy". The novel even provides the term to describe this displacement in its psychological insights: Fulkerson "with that strange duplex action of the human mind...wished that it was his hair, and not her father's, that Miss Woodburn was poking apart with the corner of her fan" (p.335). That "strange duplex action" is Howells's term for how we seem to think totally inappropriate thoughts in moments of crisis or deep emotion, or it is precisely a structure of displacement - Dryfoos suddenly thinks of Christine's rebellion just before he strikes the passive but non-cooperative Conrad. It is also an insight into the novel itself, its own duplex action is to displace issues from the literary economy into the domestic economy. Howells's novel is often impressive at precisely these points, and I am not suggesting them as weaknesses but rather as symptomatic of the text's necessary duplex action, its duplicity. It is not able to maintain both its criticism and its self-knowledge, a necessary blindness masks a self-knowledge that would relate it to Art and Dollars.

We have seen parallels to this in James's work (the move from Balzac's interest in money to Balzac's richness). Interestingly one can be found in his response to A Hazard of New Fortunes. James's criticism of the novel is not significant in itself, but, in his letter to Howells, he moves from qualified praise to comments on the defeat of the Chace bill, the twelfth international copyright bill to be defeated in the United States since 1843, and also Wolcott Balestier ("who has

been of much business use to me"), who represented to British authors almost exactly, "The missing link; the long-felt want of a tie between the Arts and the Dollars".¹⁴ What is interesting is the proximity in the same letter but also the absence of an overt connection; a necessary blindness prevents a novel of the literary economy being linked to news of that economy.

The chapter on Howells in Upton Sinclair's Mammonart, "Smiling America", presents a personal attack on Howells's Tolstoy-inspired socialism. Sinclair's argument suggests what might be at stake in the blindness of Howells's novel. Literature may possibly need a distance to establish its critical stance to capitalist relations, ignoring its proximity, its function in those relations. Sinclair writes that despite Howells's socialism:

he continued to hold his comfortable position and to collect his salary and royalties from Harper and Brothers, after that concern went into bankruptcy and was turned into the propaganda department of J.P.Morgan and Company. 15

"Propaganda department" may be an overstatement but Sinclair is writing from personal experience. When he was collecting material for his "anthology of revolutionary literature, 'The Cry for Justice'", he applied first to "one or two hundred authors" for permission to quote from their work: "whereupon I received from Messrs. Harper and Brothers a letter forbidding me to quote from any book published by them, even with the author's permission". Howells's permission had been given but Sinclair was not allowed to quote from him, or Twain, or H.G.Wells. Sinclair visited Howells's editorial office:

He was courteous and friendly - but he did not feel that it would be proper for him to oppose the objections of his publishers. My plea, that he owed something to a fellow-socialist, and still more to the movement, did not avail. 16

I cite this anecdote not to place Howells on some scale of ideological purity or corruption, but to suggest the problem that a text has in

examining the tie between Art and Dollars-when it is itself caught in that knot. I hope to have suggested ways in which this problem is connected to a rhetoric of crisis, and to have located that rhetoric as both historical and structural. These connections will be clarified in an examination of the writer's insertion into the market.

2. Agents and Critics: the literary field

For the few persons, at any rate, abnormal or not, with whom my anecdote is concerned, literature was a game of skill, and skill meant courage, and courage meant honour, and honour meant passion, meant life. The stake on the table was of a different substance, and our roulette the revolving mind, but we sat round the green board as intently as the grim gamblers at Monte Carlo. 17

I am weary of the difficulty of it. The game is not worth the candle; of course there is no question of throwing up the hand. It must be played out to the end but it is the other men who hold the trumps and the prospect is not inspiring. 18

The most obvious mediator between writer and market is the publisher. However, towards the end of the nineteenth century this mediation is felt to need a further mediator. The literary agent emerges. Adrian Poole comments:

Not the least important change characterising the literary world of the nineties was the diminution of friction between writer and publisher, through the closer regulation of methods of payment and the advent of the literary agent. 19

This diminution of friction was not without its problems. An examination of the emergence of agents in America in the late 1880s suggests that the publishers' arguments against agents are similar to the anti-union propaganda in industry in the same period.²⁰ Conrad testifies to a certain embarrassment about the use of an agent. He writes to Edward Garnett in 1902, suggesting that Garnett was "almost indelicate" in mentioning Pinker, Conrad's agent: "The times are indeed changed - and all my art has become artfulness in exploiting agents and publishers."²¹ Gissing portrays Whelpdale working for Fleet & Co: "an agency for the convenience of authors who were not skilled in disposing of their

productions to the best advantage" (NGS,p.494). However the argument for the necessity of agents was more complex than this and demonstrated affinities with the international themes of Henry James, resting as it did on the possibility of both American and English markets and the struggles over international copyright, rather than the incompetence of authors.

James remembers Wolcott Balestier, in the Cosmopolitan Magazine, May 1892, in terms which suggest a unity of the market and the aesthetic, suggesting also affinities with characters of his own fiction. Balestier became an agent as "The Copyright bill had not yet been passed, and it appeared to him that there might be much to be done in helping the English author in America to a temporary modus vivendi".²² This took up his ingenuity, "an ingenuity sharpened by his detestation of the ignoble state of the law" (AE,p.179). "This acute and sympathetic interest in the fruits of literary labor, as they concern the laborer", became systematic, became a passion, and assumed, in London, "all the authority of genius" (AE,p.179). His gift was to be able to put himself in the writer's place; "and it sprang from an intense and curious appreciation of the literary character, and an odd, charmed, amused acceptance of the dominion of the book" (AE,p.179).

Balestier found in the importunity of the book the elements of a kind of cheerful fatalism, a state of mind that went hand in hand, in a whimsical way, with the critical instinct. To see the book through - almost even through the press - was a perpetual pastime to him...In this way, in our scribbling hour, he multiplied immensely his relations with the pen-driving class, even in the persons of some of its most pathetic representatives, of whom he became, in the shortest space of time, the clever providence and kindly adviser....And all this, on the young man's part, in a spirit so disinterested and so sincerely sympathetic that one hardly knew what name to give to the genius of the market when the genius of the market appeared in a form so human. (AE,pp.179-80)

Balestier's relation to business is purified in James's prose.

He had the greatest appetite for success, and had begun to be a man of business of the very largest conceptions, but I have

never seen this characteristic combined with so visible an indifference to the usual lures and ideal of commerce. As the faithful representative of others he could only be jealous of their interests, but a high and imaginative talent for affairs could not well have been associated with less reverence for mere acquisition. He had, in fact, none at all - he seemed to care nothing for money. What he cared for was the drama of business - the various human game. (AE,p.180)

It is not as if there are not other examples of the literary being combined with business but the combination normally works in the other direction:

I have known literary folk who were full, for themselves, of the commercial spirit, but I have in no other case known a commercial connection with literature to have had a twinship with an artistic one. (AE,p.182)

James unites the international complexity of copyright with the international themes of his own fiction, as he considers the tragedy of Balestier's early death.

There was something in him so actively modern, so open to new reciprocities and assimilations, that it is not fanciful to say that he would have worked originally, in his degree, for civilization. He had the real cosmopolitan spirit, the easy imagination of differences and hindrances surmounted. He struck me as a bright young forerunner of some higher common conveniences, some greater international transfusions. (AE,p.185)

Pierre Bourdieu has provided the clearest and most helpful analysis assigning the sociology of intellectual and artistic production "its proper object and at the same time its limits".²³ His analysis maps out the "intellectual field", which is not constructed by the sum of its inhabitants, but is "like a magnetic field, made up of a system of power lines" (B,p.161).

In other words, the constituting agents or systems of agents may be described, as so many forces which, by their existence, opposition or combination, determine its specific structure at a given moment in time. In return, each of these is defined by its particular position within this field from which it derives positional properties which cannot be assimilated to intrinsic properties. (B,p.161)

The autonomous nature of this field "is the result of a historical process of autonomization", and as a product of history this system cannot be separated from social and historical conditions (B,p.166).

But its historically achieved autonomy demands attention to its specific logic. Bourdieu's picture is not of a closed field where the triumph of one form displaces another, but of a dynamic field of forces. The constituent parts of the intellectual field are interdependent but also differentiated according to their "functional weight".

In fact, the dynamic structure of the intellectual field is none other than the network of interactions between a plurality of forces. These may be isolated agents, like the intellectual creator, or systems of agents like the educational systems, the academies or circles. These forces are defined, basically at any rate, both in their existence and their function, by the position they occupy in the intellectual field. (B,p.174)

They are also defined through their relative authority. Bourdieu's most important contribution is the following statement:

the relations which each intellectual can maintain with other members of intellectual society or with the public and, a fortiori, with all social reality outside the intellectual field (such as his social class or origin, or the one he belongs to, or economic forces such as dealers or buyers) are mediated by the structure of the intellectual field. (B,p.177)

And as a conclusion:

In fact, all influence and constraint exercised by an authority outside the intellectual field is always refracted by the structure of the intellectual field. This is why for instance the relationship which an intellectual has with the social class he comes from or belongs to is mediated by the position he occupies in the intellectual field. It is in terms of this intellectual field that he feels authorized to claim that he belongs to that class (with the choices that implies), or on the other hand, is inclined to repudiate it and to conceal it with shame. Thus forces of determinism can only become a specifically intellectual determination by being reinterpreted, according to the specific logic of the intellectual field, in a creative project. Economic and social events can only affect any particular part of that field, whether an individual or an institution, according to a specific logic, because at the same time as it is restructured under their influence, the intellectual field obliges them to undergo a conversion of meaning and value by transforming them into objects of reflection or imagination. (B,p.185)

Bourdieu's work can be related to James's through his idea that society intervenes at the heart of the creative project, "by the intermediary of the social image" of the writer's work. The writer

is engaged in a competition for legitimacy, which is involved in but not reducible to commercial success. The writer:

is condemned to watch in suspense for signs, always ambiguous, of an election which is perpetually in the balance. He may experience failure as a sign of true success or immediate, brilliant success as a warning of damnation (by reference to a historically dated definition of the consecrated or damned artist). (B,p.166)

There is the plot of "The Next Time" (1895): Mrs Highmore's desire for a commercial failure in order to have an aesthetic success, Limbert's desire for the opposite. The characters have a vague understanding of Bourdieu's stress on positional properties if not functional weight. Mrs Highmore, for example, sees the connection between the narrator's praise, aesthetic success and commercial failure. She asks him for a favourable review:

She meant that of old it had always appeared to be the fine blade, as some one had hyperbolically called it, of my particular opinion that snapped the silken thread by which Limbert's chance in the market was wont to hang....Mine was in short the love that killed. 24

The functional weight of the narrator's criticism is however limited compared to Mrs Highmore's connection with the press. Her idea of how a reputation could be "'worked'" realises the importance of the social image of the writer. She reminds Limbert:

that as one seemed to take one's self so the silly world was ready to take one. It was a fatal mistake to be too candid even with those who were all right - not to look and to talk prosperous, not at least to pretend one had beautiful sales. To listen to her you would have thought the profession of letters a wonderful game of bluff. Wherever one's idea began it ended somehow in inspired paragraphs in the newspapers. (p.203)

Bourdieu's stress on the writer's image of his own work and the images others have of this work figures the literary field as a hall of mirrors: "The public is also invited to join in the game of images reflected ad infinitum which eventually come to exist as a real in a universe where reflection is the only reality" (B,p.172). He writes

of relations which make the creative intention objective through "publication", "an infinite number of particular social relationships, between publisher and author, between author and critic, between authors, etc.":

In each of these relationships, each of the agents employs the socially established idea he has of the other partner to the relationship (the representation of his position and function in the intellectual field, of his public image as a consecrated or damned author, as an avant-garde or traditional publisher, etc.) Each agent also employs the idea of the idea that the other partner of the relationship has of him, that is of the social definition of his truth and his value as constituted in and through the whole network of relationships between all the members of the intellectual world. (B,p.172)

Again "The Next Time" offers an exact parallel. Bousefield, the proprietor of a "high-class monthly" offers Limbert the editorship as he wants "literature", anticipating a reaction to the "chatty". The narrator asks where Limbert intends to get literature: "to which he replied with a laugh that what he had to get was not literature but only what Bousefield would take for it" (p.206). In that phrase the narrator discovers Limbert's "famous remedy": "What was before him for the future was not to do his work but to do what somebody else would take for it" (p.207). Three positions are outlined, three stances towards or definitions of "literature", which define themselves through relations with the others.

Bourdieu discusses the exclusion of the public and the increasing desire for autonomy of the intellectual field: "mutual admiration societies, small sects enclosed in their esotericism, begin to appear, while at the same time there are signs of a new solidarity between the artist and the critic or journalist" (B,p.165). And later: "Do we not sometimes see the critic acting as initiated disciple, sending the interpreted revelation back to its originator, who, in return, confirms him in this vocation of privileged de-coder by confirming the accuracy of the interpretation?" (B,p.171). We see this in

"The Next Time", the narrator is such a critic; his interpretations are privileged but ironic, as they remind Limbert that he cannot escape his own talent. The narrator talks of "the brotherhood of the faith":

We are a numerous band...who sit together in the shade of the tree, by the splash of the fountain, with the glare of the desert around us and no great vice that I know of but the habit perhaps of estimating people a little too much by what they think of a certain style. (p.191)

Other tales by James deal with this "initiated disciple" figure:

"The Lesson of the Master" (1888), "The Author of Beltraffio" (1884), "The Middle Years" (1893), "The Death of the Lion" (1894), "John Delavoy" (1898), and, of course, "The Figure in the Carpet" (1896) which takes as its subject the whole question of initiation, criticism, and privileged readings. These tales are not only about disciples and criticism but their concerns demonstrate Bourdieu's rule of refraction. "The Figure in the Carpet" or "The Lesson of the Master" may be concerned with relationships and betrayal - the initiation is not only critical - but these relationships are refracted through the intellectual field, through the themes of master and disciple, necessary celibacy, and so on. ²⁵

Returning to "The Next Time", we can note Limbert's attempt to study the market: "I must cultivate the market - it's a science like another" (p.208).

Limbert gathered, to make his pudding, dry bones and dead husks; how, then, was one to formulate the law that made the dish prove a feast?...When he went abroad to gather garlic he came home with heliotrope. (p.226)

Mrs Limbert

contributed passionately to the capture of the second manner, foraging for him further afield than he could conveniently go, gleaming in the barest stubble, picking up shreds to build the nest and in particular, in the study of the great secret of how, as we always said, they all did it, laying waste the circulating libraries. (p.227)

This idea of reading as market research is applied to James by Marcia Jacobson in her useful Henry James and the Mass Market.

Jacobson's general argument consists in displacing the image of James as the aloof Master through reconstructing an inter-textual context for his work. She suggests James's awareness of popular conventions and topical issues testify to his wish for popular success. However, she also argues that James transforms these conventions but, and this is what is most valuable in her work, not by automatically transcending them but by subverting them in a way that should be seen as political. She places The Bostonians in a context of post-Civil War writing which united the North and South through a romance, and in a context of the "New Woman" novel. The Princess Casamassima's context is the vogue for social fiction and the working-class novel. The Tragic Muse is placed alongside contemporary theatrical novels and "aesthetic" novels. What Maisie Knew testifies not to James's neurotic preoccupation and identification with helpless children but to a vogue for writing about children, and a context of divorce novels and "problem plays" of the 1890s which concerned the Marriage Question. The Awkward Age is placed within two contexts, the dialogue novel and the New Woman novel.²⁶ I think Jacobson's argument and Bourdieu's analysis taken together suggest that the politics of the Jamesian text should be located not in the content, feminism, anarchism, but in the relation to other treatments within the intellectual field.

One further point will be taken from Jacobson's book, but it will be introduced through one of James's most optimistic views of the market. In March 1898, James contributed to his series of "American Letters" for Literature an article about "The Question of Opportunities". America offers a market previously inconceivable in the numbers of potential readers, as testified to by "the amazing fortune" of some

best-sellers, Trilby and Quo Vadis? (AE,p.197). It has been suggested above that James draws on the rhetoric of crisis when facing the new reading-public. Here he displays a witty and confident, possibly more American, stance. The immense American reading-public gives the critic:

a delicious rest from the oppressive a priori. There can be no real sport for him...save in proportion as he gets rid of that... (AE,p.198)

If one cannot tell what "literature for the million, or rather for the fast arriving billion" will be like, this is exactly,

the critic's happy release from the cramped posture of foregone conclusions and the narrow rules. There will be no real amusement if we are positively prepared to be stupid. (AE,p.199-200)

One possibility is of interest, the chance that:

the public we somewhat loosely talk of as for literature or for anything else is really as subdivided as a chessboard, with each little square confessing only to its own kind of accessibility. The comparison too much sharpens and equalizes; but there are certainly, as on a map of countries, divisions and boundaries... for all we know, we may get individual publics positively more sifted and evolved than anywhere else, shoals of fish rising to more delicate bait. (AE,p.200-1)

These passages are cited not for their American reference but for their deviation from the rhetoric of crisis and flooding, and for their concentration on opportunities, the possibility of selected publics for the minority writer.

At the close of "The Next Time", Limbert gives up the market and reverts to the logic and law of his artistic talent.

The voice of the market had suddenly grown faint and far: he had come back at the last, as people often do, to one of the moods, the sincerities of his prime....He had merely waked up one morning again in the country of the blue and had stayed there with a good conscience and a great idea. (p.229)

The "country of the blue", however, belongs on that "map of countries, divisions and boundaries" which is the specialised, fragmented literary market. Jacobson's chapter on "Responses to Failure" sees the failure of Guy Domville as the moment when James lost his expectations of

popular success. More significantly, the actual division of response of the theatre public brought home the heterogeneity of the audience, an insight that applied to the reading public as well.²⁷ There arises the possibility of a minority market. Jacobson quotes, as I did in the previous chapter, Beerbohm's joke about the mot juste as Holy Grail. She applies the idea of the mot juste to titles, thus Enoch Soames's first book is called Negations. She then lists the following titles: Frederick Wedmore of the Savoy published Renunciations (1893), and, of the Yellow Book authors, Herbert Crackanthorpe's Wreckage (1893), George Egerton's Keynotes (1893) and her Discords (1894), Ella D'Arcy's Monochromes (1895), Ernest Dawson's Dilemmas (1895). This is the context for James's Terminations (1895) and Embarassments (1896), and also for Limbert, when from the country of the blue, he writes "Derogation".²⁸

Ian Fletcher's discussion of the Yellow Book sees John Lane as speculating on the idea of aestheticism in the expectation of considerable profit.

What Lane intended to profit from was the need of the avant garde to advance from the sage world of the coterie to the dangerous open world of the "new", and the complementary need of the popular press - the "new" journalism - to find (or if necessary engineer) controversy. The position of the "advanced" and the "new" could be vulgarized and polarized: "Has Marriage a Future?", "The Question of Zola", or the problem of the New Hedonism. Such questions had to be incarnated in figures; but personality could barely be exploited by the press without some connivance. The models were Whistler and Wilde; Beardsley was a more desperate neophyte, though as insolent and witty.²⁹

It is no accident that the language Fletcher now uses depends on military metaphors:

Lane's strategy - though Henry Harland, tepid literary editor, Ella D'Arcy, clever assistant editor, and the rogue Beardsley were the tacticians - was to spice the Yellow Book with some alarming names...³⁰

These being Crackanthorpe, Symons, "George Egerton", Beerbohm, most

importantly, Beardsley; but the audience would also be reassured by "safe" names, William Watson, the superintendent of the British Museum Reading Room, George Saintsbury, Henry James. If, as Fletcher argues, James was a part of Lane's strategy, adding respectability to the attraction of the "decadent", what James contributes is work which has for its subject, precisely, literary strategies. "The Death of the Lion" appears in the Yellow Book, I (April, 1894), and is reprinted in Terminations; "The Coxon Fund", about the writer's relation to respectability and to money, in the Yellow Book, II (July, 1894), reprinted in Terminations; "The Next Time" in Yellow Book, IV (July, 1885), reprinted in Embarassments. There is a brilliant aptness to these publishing details.

These works then are the intersection of a project to profit from "minority" art and James's own project of examining, and inserting himself in, that "minority" situation and market. We have also seen in Chapter Five that the Yellow Book offered a chance for James to escape from the imposed economy of the short story and to explore his ideal, the nouvelle. John Lane's speculation involved the tactic of controversy and the idea of the writer as celebrity, and this idea will be discussed in the next section. However, a more usual expression of the minority writer's position is the investment in the future, the idea that a work may not sell but will last. This does not mean that the work is not exploited, as we saw in the opening passage of this chapter where criticism slowly established Jane Austen's value and commercial interests exploited this value. Conrad wrote to Alfred A. Knopf, then a young man starting in publishing, distinguishing between two types of publishing.

The first is speculative. A book is a venture. Hit or miss. To a certain extent it must be so. But here and there a writer

must be attended to, it must be nursed,- if one believes in it. 31

Conrad felt that Blackwood was such a publisher, who would invest in a writer. He wrote, in 1902:

I hope that this letter will find its place in that memoir which one or two of my young faithfuls have promised to offer to my "manes". It would be good for people to know that in the 20th century in the age of Besants, Authors' Clubs and Literary agents there existed a Publisher to whom not an altogether contemptible author could write safely in that strain. Next because I want to make good my contention that I am not writing "in the air". It is not the haphazard business of a mere temperament. There is in it as much intelligent action guided by a deliberate view of the effect to be obtained as in any business enterprise. Therefore I am emboldened to say that ultimate and irretrievable failure is not to be my lot....Pardon this remark - but in a time when Sherlock Holmes looms so big I may be excused my little bit of self-assertion. 32

What can be stressed is that both publisher and writer have a perspective ("as in any business enterprise") which may be, as here, of a longer time scheme for the work's commercial returns. Bourdieu terms this strategy the accumulation of "symbolic capital", taking Editions de Minuit as his example and their publication of Beckett. Waiting for Godot came out in 1952 and sold on ly ten thousand copies by 1957, but its rate of sales increased by twenty percent per year, and its sales by 1968 amounted to sixty-five thousand copies. Bourdieu is not suggesting that the firms concerned with symbolic capital are acting charitably, rather that their time perspective for the work and its profits is different from firms concerned with immediate returns. 33 This idea of symbolic capital may also suggest the importance of criticism in the text's future financial returns.

Writers faced with an uncertain market, on the one hand, and the importance of future judgments on the other, produce their work with ideal readers in mind. Conrad testifies to this in these comments to Edward Garnett:

To be read - as you do me the honour to read me - is an ideal experience - and the experience of an ideal...Your appreciation

has for me all the subtle and penetrating delight of unexpected good fortune - of some fabulously lucky accident like the finding of a gold nugget in a deserted claim, like the gleam of a big diamond in a handful of earth.

You are the Seer of the Figures in the Carpet.

The "innumerable multitude" for which I write falls naturally into two parts. One is composed of Edward Garnett and the other of the rest of mankind.

My dear Edward, it is good to write while there is a reader like you about. 34

James's foray into "reader-response" criticism comes, surprisingly, in his art criticism, "The Guildhall and the Royal Academy" (1897). He talks of the "wanton fancy",

engendered from time to time by a picture, a book, a play, of reading into the impression produced, not the qualities of the producer, but those of the public involved or implied, the public addressed and aimed at, wooed, whether won or not, and in theory at all events to be captured. This is an interesting little game when played in certain conditions; it consists, strictly, in trying to brush from the mind whatever image of the great absorbent multitude one's own experience may have deposited there and in constructing instead, from the evidence before one, the particular multitude depended upon, in the artist's thought, to admire and buy. 35

James stresses actual publics and also targeted, implied publics, the readers desired by the work. With a recent work by Anatole France, his reading veered from an interest in France's talent and subject to an interest "still more persuasive":

in the special group of readers, large or limited, posited, so to speak, by the imagination, by the intention of the writer. My glimpse of this group drew me, for the moment, by an insidious charm, from the insidious charm of the book itself, making me literally murmur to myself as I read: "Oh, the adorable people; the intelligent, exquisite, delicious people; oh, the people to commune with, to live with, to work for!". So great a glamour could settle on the particular public that such an appeal could in good faith take for granted. Does any public so particular exist? - is any such appeal to be conceived as being really met? The answer, it seems to me, concerns only M. Anatole France; he alone can take the measure of the response, the success encountered. The game...is sufficiently played when we have dreamed that there may, in the weary world, be such good company - that, in short, it would be the best company possible if it did provably exist. 36

One obvious reason for this "insidious charm" seizing James is the idea of a utopian but possible reading-public: "the people to commune

with, to live with, to work for!" And it has been suggested that such a public is involved or implied in James's style and syntax. Seymour Chatman argues that the complexities and contortions of James's work "are ways of pre-selecting the audience". 37

Ideal readers though are always in danger of being accused of commercial complicity. Establishing a writer's value, or arguing for the existence of a new school or a new aesthetic, may be seen as governed by the market rather than criticism. This can be seen in L.J.Jenning's "American Novels", in the Quarterly Review of January 1883, a reaction to "the Boston Mutual Admiration Society". He attacks: "the laboured and tedious writings of the novelists who boast of having founded a new school of fiction, based upon the principle that the best novelist is he who has no story to tell". Jennings criticises an alliance or school which he sees in an article by Howells on James and a reciprocal article on Howells. Jennings is cited not for any critical insight on his part, but because he testifies to a danger that haunts criticism, that its autonomy is compromised by commercial exploitation. Jennings writes:

Whatever may be the differences of opinion as to the value of the new "school", it must be acknowledged on all sides that a novelist enjoys an immense advantage in being a contributor to an illustrated magazine, which is ready not only to publish his works, but to issue elaborate articles on their merits - accompanied, as we have said, by that most affecting of souvenirs, a "portrait of the author", duly softened and idealized. The art of puffery gets "finer" every day, whatever we may think about the art of novel-writing. Literary men are only just beginning to learn how to use it with effect. They have looked on for years at its successful application to various branches of commerce, and at length it has dawned upon their minds, that may just as well be made serviceable to them as to the vendor or a new universal pain-killer... 38

The art of fiction meets the art of puffery in the portrait of the author. The conclusion of this chapter will deal with this mixture of the commercial and the critical in the figure of the author.

3. Copyright, Criticism, Celebrities: the Author

When Procter and Gamble engages on a sales campaign for a new product, the company may utilize glamorous models or stars in promoting it - but the commodity cannot speak for itself. In contrast, authors sell books by selling themselves. 39

Celebrities are convenient - they are one of the things that people are asked to "meet" - and lion-cutlets, put upon ice, will nourish a family through periods of dearth. 40

We know that all literature is a form of disguise, a mask, a fable, a mystery; and behind the mask is the author. 41

Adrian Poole's excellent book on Gissing suggests that a new image of the writer emerges in the 1890s:

instead of the image of public moralist, so rapidly receding from credibility, the artist is manoeuvred into a new role as "personality", performer, celebrity....Most of Henry James's superb stories of the literary world written in the 1890s are based on exactly this new image of the writer, whereby the public's recognition elevates him to the same stellar level as the brilliant financier or diplomat or hostess, without casting a second glance at the objective achievement of his work. 42

Gissing himself notes the transformation of the image of the young writer who seemed to have moved from the garret to the interview.

No garreteers, these novelists and journalists awaiting their promotion. They eat - and entertain their critics - at fashionable restaurants; they are seen in expensive seats at the theatre; they inhabit handsome flats - photographed for an illustrated paper on the first excuse....Many biographical sketches I have read, during the last decade, making personal introduction of young Mr. This or young Miss That, whose book was - as the sweet language will have it - "booming"; but never one in which there was a hint of stern struggle, of the pinched stomach and frozen fingers. 43

This is another choice for the writer. Limbert in "The Next Time" feels that there are two alternatives, aesthetic success and commercial failure or success in the market. He never finds the minority market that we have discussed above. In fact, he finds a perfect circle of readers who are imperfect consumers.

Several persons admired his books - nothing was less contestable; but they appeared to have a mortal objection to acquiring them by subscription or purchase: they begged or borrowed or stole, they delegated one of the party perhaps to commit the volumes to memory and repeat them, like the bards of old, to listening multitudes. Some ingenious theory was required at any rate to account for the inexorable limits of his circulation. It wasn't a thing for five people to live on; therefore either the objects

circulated must change their nature or the organisms to be nourished must. (p.207)

Susanne Kappeler suggests that this "ingenious theory", "looks like a Marxian economic analysis". The argument is that these literary idealists "have been convinced that art is pure use-value, the power to satisfy a rare but wonderful desire which the literary circle experience". They must select the works which "truly have, or are, use-value", a position similar to that of the privileging of craft over manufacture. Kappeler suggests that this innocence is lost in "circulation" where the question of exchange arises between the producers of use-value and the literary circle seeking satisfaction. And unlike other objects literary texts "have the paradoxical property of not being consumed in the consuming, of not transforming fully into satisfaction". The same work will satisfy again and again and satisfy different people. The literary circle refuses to enter the market; rejecting exchange they "draw exclusively from the work's inexhaustible use-value, for which they pay the author with their appreciation and understanding". The writer wants the work to have an exchange-value as well and so Limbert feels he must concentrate on exchange and the market rather than literary use-values. However, as Kappeler continues, "the objects circulated" may change their nature, not by texts becoming more commercial but in the writer circulating instead. "In a multiple exchange society is willing to bestow 'success' and fame on the writer so as to turn him into this new commodity, the celebrity."⁴⁴

"The Death of the Lion" (1894) opens with a change in the narrator's editor. The interview is another innovation and the narrator is sent to be "personal", deliver "the genuine article, the revealing and reverberating sketch"⁴⁵ of Neil Paraday. However, the narrator's editor is not the only person interested in Paraday. The Empire

features an article on Paraday, and James cleverly links Imperialism and nationalism to the contemporary writers who become their examples of English culture:

The big blundering newspaper had discovered him, and now he was proclaimed and anointed and crowned....A national glory was needed, and it was an immense convenience he was there. (pp.85-6)

Then Mr Morrow arrives, representing:

"a syndicate of influential journals, no less than thirty-seven, whose public - whose publics, I may say - are in peculiar sympathy with Mr. Paraday's line of thought. They would greatly appreciate any expression of his views on the subject of the art he so brilliantly practises. Besides my connection with the syndicate just mentioned, I hold a particular commission from The Tatler, whose most prominent department, 'Smatter and Chatter' - I dare say you've often enjoyed it - attracts such attention..." (p.87)

Paraday becomes the "lion": "the king of the beasts of the year" (p.93).

Both Morrow and London society are interested in the person, the author, rather than the texts.

His book sold but moderately, though the article in The Empire had done unwonted wonders for it; but he circulated in person in a manner that the libraries might well have envied. (p.94)

The narrator decides: "Let whoever would represent the interest in his presence...I should represent the interest in his work - in other words in his absence" (p.95). Paraday is taken up by Mrs Wimbush, trying to get an artist, another one of her interests, to paint Paraday, and Paraday to write about the artist in return.

She played her victims against each other with admirable ingenuity, and her establishment was a huge machine in which the tiniest and the biggest wheels went round to the same treadle. (p.105)

Debray's analysis of the relations of production uniting author and publisher reveals elements of different modes of production: an archaic relation, artisanal, whose product however obeys both the laws of the capitalist mode of production "and the ultra-modern laws of commodity circulation".⁴⁶ The atypical nature of the book as product explains the peculiarities of its marketing. The book is unique, an individual object which is the individuality of the author;

and Debray suggests that: "it is precisely this singularity that the publisher buys from the author when he buys his product".

What is bought is therefore less the product than the person of the producer. The producer is the productive capital: is the publisher buying the producer in order to sell his work? No. He is buying the work in order to sell its author. That is the secret of marketing in this sector. (TWC,p.212)

Paradoxically, what is of interest here in Debray's work also blunts its polemical edge. His intervention within a specific, modern, Parisian context is qualified by the fact that it applies so well to "The Death of the Lion" where, without television but with "society": "The visible valorizes the readable" (TWC,p.213). Debray argues that exchange value is produced more by the person of the writer than by the use value he or she has produced. He talks of "social capital", just as capital is accumulated labour:

so the social capital incorporated in the advance represents the accumulated cost of the author's lunches and dinners, the services rendered and the alliances forged within the high intelligentsia. (TWC,p.217)

The productive labour of the intellectual is no longer "intellectual labour" - a naive concept of olden days - but the extended reproduction of his social relations (priority being given to relations with the popular press). The size of his sphere of relations will determine the volume of his income. (TWC,p.219)

However valuable Debray's analysis is that "no longer" and "olden days" marks it as belonging to the rhetoric of crisis discussed earlier.⁴⁷ Gissing anticipates the argument:

This kind of thing will become the rule. Men won't succeed in literature that they may get into society, but will get into society that they may succeed in literature. (NGS,p.60)
You have to become famous before you can secure the attention which would give fame. (NGS,p.442)

This idea of the author as celebrity is not the only point where James contributes to an investigation of authorship. We have seen in "The Death of the Lion" the division between author and text, with the sympathetic critic interested in the work rather than its author. James treats the subject elsewhere in "The Birthplace" (1903),

and "John Delavoy" (1898) which demonstrates journalism's interest in the author and its rejection of the claims of the work.⁴⁸ Where James seems to be making a claim for the author he is, in fact, arguing for the work. He is proposing the author against the arbitrary nature of the market. In "Dumas the Younger" (1895) he writes of the success of "La Dame aux Camélias" in England, and the fact that Dumas never figured for English audiences again:

a circumstance full of illustration of one of the most striking of our peculiarities, the capacity for granting a prodigious ear to some one manifestation of an author's talent and caring nothing whatever for the others. It is solely the manifestation and never the talent that interests us, and nothing is stranger than the fact that no critic has ever explained on our behalf the system by which we hurl ourselves on a writer to-day and stare at him to-morrow as if we have never heard of him. It gives us the air of perpetually awaking from mistakes, but it renders obscure all our canons of judgment. A great force makes a great success, but a great force is no less a great force on Friday than on Monday. Was the reader a sorry dupe on the first day, or is the writer a wanton sacrifice on the second? That the public is intelligent on both occasions is a claim it can scarcely make: it can only choose between having its acuteness impugned or its manner condemned. At any rate if we have in England and the United States only the two alternatives of the roar of the market and the silence of the tomb the situation is apt to be different in France, where the quality that goes into a man's work and gives it an identity is the source of the attention excited. It happens that the interest in the play of the genius is greater there than the "boom" of the particular hit, the concern primarily for the author rather than the subject, instead of, as among ourselves, primarily for the subject rather than the author. (NoN, p.291)

Another new way of seeing the author was through what White has called "symptomatic reading":

a new kind of critical attention in the period, whereby the sophisticated read through the text to the psychological state of the author. This was the growth of "symptomatic reading", an analysis of literature not so much for the accuracy or truth of its rendering of reality, but for the mental disposition of the writer.⁴⁹

The author then in the late nineteenth century is constructed differently by various discourses towards various ends: journalism and commercial interests turn authors into celebrities; the author

is opposed to the market as the origin of a body of work; the author is seen as hidden behind the work to be uncovered by new "psychological" readings.

The most important construction of the author is both legal and commercial and involves copyright. The period sees the foundation of the Society of Authors (1884) and also increasing struggles over international copyright, formalised in the Berne Convention of 1886, the oldest international treaty dealing with copyright.⁵⁰ John Goode has argued that the productionist aesthetic, as discussed in the last chapter, is marginalised in the late nineteenth century through an intensification of the capitalist relations of literary production. He examines the notions of "literary property" which dominated the Society of Authors and its journal The Author. He draws a parallel with the New Unionism of the period, the organization of the unskilled, and yet, as he points out, the parallel demonstrates the distance between casual worker and casual intellectual.⁵¹ This is where the strongest rhetoric about writers and workers appears, especially from Shaw who argued that literature "was a sweated trade", and without "union and collective action we are helpless".⁵² Yet the parallel only established the gulf between (literary) property owners and workers. In the previous chapter I discussed the images of work which writers had turned to to figure their own practice. It is significant that when the process works the other way, when workers compare themselves with writers, it is not, in the example that will conclude this chapter, as producers of value but as owners. Helen Lynd quotes from the Preface to the Rules of the Amalgamated Society of Engineers (London, 1891):

"It is our duty...to exercise the same care and watchfulness over that in which we have a vested interest as the physician does who holds a diploma or the author who is protected by copyright." 53

CHAPTER EIGHT

The Barred Subjects of Henry James

This chapter returns to the structures of displacement which have been seen operating in James's work: the inability to represent the economic (American "business") the chiasmic proliferation of "economy", the move from Balzac's interest in money to his richness. The focus here will be on sexuality (although my argument stresses the analogies between money and sexuality), concentrating on "Freudian" readings of James. I will outline an area which some of these readings present as a neurotic and revealing interest that James takes in young girls, relocating this interest from neurosis to representation, and relating James's fiction to Derrida's "concept" of the hymen, and both of these to an episode in Victorian social history. Connections will also be suggested between the young girl as a reader and debates about representing sexuality, and between ideas of "organic form", virginity, and rape. We will begin with the taboo, the barred subject.

Mary McCarthy's Ideas and the Novel mounts an attack on the Jamesian novel and its effects on the concerns of fiction. She argues that:

The importance of James lies not so much in his achievements as in the queerness of them. He did not broaden a way for his successors but closed nearly every exit as with hermetic sealing tape. 1

Reading James in "the light of his predecessors" she is conscious of what is absent from the fiction:

battles, riots, tempests, sunrises, the sewers of Paris, crime, hunger, the plague, the scaffold, the clergy, but also minute particulars such as you find in Jane Austen...It cannot have been simply a class limitation or a limitation of experience that intimidated his pen. It was a resolve, very American, to scrape his sacred texts clean of the material factor. And it was no small task he laid on himself, since his novels, even more than most maybe, dealt with material concerns - property and money - and unrolled almost exclusively in the realm of the social, mundane by definition. (pp.5-6)

James's fiction is structured through a taboo;

In the novels, a taboo is operating - a taboo that enjoins him, like Psyche in the myth or Pandora or Mother Eve, to steer clear of forbidden areas in pain of losing his god-sent gift. (p.9)

A taboo is certainly operating in The Turn of the Screw (1898). The governess feels that the children are aware of her anxiety about them and the ghosts. This awareness introduces "forbidden areas" into their relation:

the element of the unnamed and untouched became, between us, greater than any other, and that so much avoidance could not have been so successfully effected without a great deal of tacit arrangement. It was as if, at moments, we were perpetually coming into sight of subjects before which we must stop short, turning suddenly out of alleys that we perceived to be blind, closing with a little bang that made us look at each other - for, like all bangs, it was something louder than we had intended - the doors we had indiscreetly opened. All roads lead to Rome, and there were times when it might have struck us that almost every branch of study or subject of conversation skirted forbidden ground. Forbidden ground was the question of the return of the dead in general... 2

It will be argued that the spatial language of this passage, metaphors of alleys, doors, roads, forbidden ground, forms part of a system of the space of the forbidden. What can be stressed against McCarthy's argument, and what characterises James's work, is the audibility of the silence (the slammed door), the visibility of the hidden, above all, the presence of the absent. Ghosts are by definition absent, they are the dead; but they return precisely as presences. It is no accident that Allon White draws on both haunting and space to describe the relation between James's fiction and sexuality: "James is sexually haunted by a scene of intimate liason, his novels hover on the threshold of wanting to represent affairs and weekend encounters." 3

It is possible to see money and sexuality as connected through the taboo. In an interesting discussion of "The Money Complex of Psychoanalysis", Marc Shell cites Freud's remark, in "On Beginning the Treatment", that: "money questions will be treated by cultured people in the same manner as sexual matters, with the same inconsistency,

prudishness and hypocrisy".⁴ Freud makes the same point, in a more relevant context, when writing to James Jackson Putnam in 1909. Putnam is of interest as a pioneer of psychoanalysis in America, a friend of William James, and as someone who Henry James actually consulted. Freud wrote:

By the term "money complex", we mean the individual's attitude towards money: the intrinsic value he attributes to it; his tendency to attach to it a variety of unconscious complexes. The attitude towards money should be especially revealing in the United States, where anal eroticism has undergone quite interesting transformations. By the way, the inter-relations between the money complex and anal eroticism only recently have been established. With us, people are just as dishonest and as repressed in their attitude towards money as they are towards sexual matters, and thus they justify the analogy of money to sexuality. 5

An image which is repeated in James's work and in work about James, and which brings together money, sexuality, alterity, writing, repression, James and the child, is the sheet of glass or window-pane. In A Small Boy and Others (1913), James's memory of himself as a small boy connects the child and otherness, not through the looking-glass but through the shop-window. He writes of envying his cousin Gussy, of visiting Sing Sing and envying one of the prisoners: "I seem to have been constantly eager to exchange my lot for that of somebody else, in the assumed certainty of gaining by the bargain". It was, he stresses, envy of his companions not jealousy:

They were so other - that was what I felt; and to be other, other almost anyhow, seemed as good as the probable taste of the bright compound wistfully watched in the confectioner's window; unattainable, impossible, of course, but as to which just this impossibility and just that privation kept those active proceedings in which jealousy seeks relief quite out of the question. A platitude of acceptance of the poor actual, the absence of all vision of how in any degree to change it, combined with a complacency, an acuity of perception of alternatives, though a view of them as only through the confectioner's hard glass - that is what I recover as the nearest approach to an apology, in the soil of my nature, for the springing seed of emulation. 6

Before examining other Jamesian windows, it is interesting to meet

the image in writing about James. Conrad wrote to Edward Garnett in 1897, commenting on The Spoils of Poynton.

It's Henry James and nothing but Henry James. The delicacy and tenuity of the thing are amazing. It is like a great sheet of plate-glass - you don't know it's there till you run against it. Of course I do not mean to say it is anything as gross as plate glass. It's only as pellucid as clean plate-glass. 7

Rebecca West imagines James musing about "Art for Art's sake", attracted to representing those aspects of his society so absent for Mary McCarthy, but unable to represent them directly:

"...I see them often enough in the shop-windows - the moral and political and philosophical problems so prodigiously produced by my age - and many times have tried the door, but to my touch it never opens, so I have to describe them as I see them through the glass, without having felt or known them with the intimacy of possession!." 8

What is so right about her parody is the combination of glass and commerce, shown in the shop-window, in the phrase "the intimacy of possession". Otherness and opportunities lie the far side of the glass, in the shop.

In the tale "Nona Vincent" (1892) James explores, through Allan Wayworth, the seduction of the dramatic form, the scenic ideal. The more Wayworth tries the dramatic form the more he loves it:

the more he looked at it the more he perceived in it. What he perceived in it indeed he now perceived everywhere; if he stopped, in the London dusk, before some flaring shop-window, the place immediately constituted itself behind footlights, became a framed stage for his figures. 9

The play behind these shop-windows is structured by the other scenes, the absent but present subjects of sexuality and commerce. In "The Future of the Novel" (1899) James discusses the restraints that propriety imposed on fiction. The novel, and this is an argument which we will return to, is constrained by having to always think of the "young" for whom it is written. However, the young girl-reader who must be protected may be replaced, because of feminism, by the woman writer.

It bears on this that as nothing is more salient in English life today, to fresh eyes, than the revolution taking place in the

position and outlook of women - and taking place much more deeply in the quiet than even the noise on the surface demonstrates - so we may very well yet see the female elbow itself kept in increasing activity by the play of the pen, smash with final resonance the window all this time most superstitiously closed. 10

James, remembering his childhood, linked his memory of the desire to be other with the shop-window. Memory and repression, glass and money, are brought together by the Prince early in The Golden Bowl:

This was a memory in fact simply to screen out - much as, just in front of him while he walked, the iron shutter of a shop, closing early to the stale summer day, rattled down at the turn of some crank. There was machinery again, just as the plate glass, all about him, was money, was power, the power of the rich peoples. 11

In What Maisie Knew (1897) Maisie finds herself so often the object of discussion that she relates to herself as other:

the sharpened sense of spectatorship was the child's main support, the long habit from the first, of seeing herself in discussion and finding in the fury of it - she had had a glimpse of the game of football - a sort of compensation for the doom of a peculiar passivity. It gave her often an odd air of being present at her history in as separate a manner as if she could only get at experience by flattening her nose against a pane of glass. 12

The novel concerns Maisie's knowledge, and the sexual content of that knowledge is cleverly balanced with frequent bursts of learning, reading, lectures, and so on. The cost of her education "introduced her on each occasion afresh to the question of money" (WMK, p. 137). The introduction to knowledge is an introduction to money, and there is not enough for her to join "the children of the rich": "She was to feel henceforth as if she were flattening her nose upon the hard window-pane of the sweet-shop of knowledge" (WMK, p. 137). When, in Kensington Gardens, Sir Claude and Maisie meet her mother, Maisie hears the "first direct appeal" from Ida:

The next moment she was on her mother's breast, where, amid a wilderness of trinkets, she felt as if she had suddenly been thrust, with a smash of glass, into a jeweller's shop-front... (WMK, p. 145)

It is no accident that when Maisie crosses, breaks through, the window-pane it is to that original source of desire, the mother's breast. Her

mother only embraces Maisie in order to then push her away. And later, before the crossing to France, her mother's sudden appearance, her "drop"

had the effect of one of the iron shutters that, in evening walks with Susan Ash, she had seen suddenly, at the touch of a spring, rattle down over shining shop-fronts. (WMK, p.208)

The purpose of shop-fronts is to display commodities and to produce desire. James, in "London" (1888) could still remember his first walk along the Strand, his gaze playing over the shops. He remembers "a rush I made into a glover's at Charing Cross": "keen within me was a sense of the importance of deflowering, of depositing the shop." ¹³

The themes of this chapter lie in this connection of shop-windows, deflowering, initiation (the first walk in London), desire and money. ¹⁴

Anticipating a work to be discussed later in this chapter, Derrida will be introduced here. He cites, in "The Double Session", the thematic critic Jean-Pierre Richard on Mallarmé. Richard writes of "'the Mallarméan epitome of all intervals, the windowpane'", and of how "'theater vitrifies its characters...art puts the world under glass'". Derrida comments:

Who would think of denying the evidence of this "work of unrealization and vaporization", this idealization of "actuality" and "materiality" in Mallarmé's text? With the proviso, that is, that one read it under glass. And that one take into account the process of vitrification and not discount the "production" of the glass. This "production" does not consist - any more than does the hymen - simply in unveiling, revealing, presenting; nor in concealing or causing to disappear all at once; nor in creating, inventing, or inaugurating. If the structure of this glass has anything in common with that of the hymen, then its role is to dislocate all these oppositions. The glass must be read as a text, or, as it would have been called not long ago, as an undecideable "signifier". ¹⁵

I will argue that the plate-glass that is the Jamesian text also dislocates oppositions. The model of transparency, of easy communication, the window disrupts this model when one notices its material. The communication that is disrupted is between masculine

and feminine, buyer and seller, sender and receiver.

There have been two "Freudian" readings of James, and it is tempting to say that between the two is a reading of Freud. In Chapter One I discussed Maxwell Geismar's analysis of James, the normalising and moralising tendencies of that hostile analysis are to be found also in critics who see James as valuable. In what is almost a parody of this position Albert Mordell reads "Madame de Mauves" as anticipating Freud. The reaction of Longmore to a suggestion that he has an affair with Madame de Mauves is interpreted thus: "In theological terms, that old serpent the Devil was tempting him; in Freudian language his unconscious hitherto dormant was beginning to stir itself". We can note that slide from theology to "freudian language" and the laughable picture of the unconscious waking up. It is Longmore's dream that inspires Mordell: "It does not take a profound knowledge of Freud's theory of dreams to tie up this dream with the tale, and both with some possible event in the author's life that he wanted unconsciously to forget". It would seem not. Mordell's reading features a total lack of self-questioning - "I cannot forbear from giving a psychoanalytic interpretation" - and a movement from text to author, with Freud only there to be discarded. Once the possibility that James was in love with an "unattainable woman", and faced "temptation...in his unconscious", has been entertained, Freud can be dismissed. For: "What is of particular interest is that James...correctly employed and applied the Freudian technique of dreams long before he had ever heard of Freud".¹⁶ This is a particularly crude example of the psycho-biographical approach. I have cited it to help explain why there is a reaction to this psycho-biography and a questioning of its language. Susanne Kappeler, for example, notes that Oscar Cargill "talks about 'having an obsession'

as one does about having a cold".¹⁷ Shoshana Felman points out that both Freud and James are texts, and asks: "What, indeed, if it were not enough to call oneself a 'Freudian' in order to be one?"¹⁸ What has happened between Mordell and Felman is Lacan's reading of Freud. "Freudian" literary criticism takes a detour through Lacan's reading and also through his critique of American psychoanalysis. These two elements can be seen in the passage from "The Discourse of Rome": "At this point I must note that in order to handle any Freudian concept, reading Freud cannot be considered superfluous".¹⁹

Henry James is read psychoanalytically under the rubric of castration, at least in the early "Freudian" readings. There is a specific reason for a movement from text to author along the line of castration. E.M. Forster argues that The Ambassadors obtains its pattern at the cost of sacrificing the material, the social, and the sexual. James's characters are physically deformed:

Maimed creatures can alone breathe in Henry James's pages - maimed yet specialized. They remind one of the exquisite deformities who haunted Egyptian art in the reign of Akhnaton - huge heads and tiny legs, but nevertheless charming. 20

And it is James who has maimed them. He has "gutted" them "of the common stuff that fills characters in other books and ourselves", and this gutting is also a "castrating", all "for the sake of a particular aesthetic effect".²¹ Beyond these suggestions of castrated characters, a theme of castration has been noted in James's work, for example by Edmund Wilson.²² But beyond this theme it has been suggested that James's injury, "a horrid even if an obscure hurt", actually was castrating.²³ Many writers have had their texts scanned for the motifs of castration, only James has been discussed as literally castrated. Leon Edel has suggested that James's story of this "obscure hurt", "is a queer tale - queer since he has mingled so many

elements in it", and we will return to this queerness and this mingling. Edel continues to say that critics "tended to see a relationship between the accident and his celibacy", citing Glenway Wescott, from the Hound and Horn (1934), "'Henry James, expatriation and castration'", as well as Spender, Matthiessen's speculation that James may have been impotent, and Lionel Trilling.²⁴ James connects his injury to the American Civil War, the two fused in "a huge comprehensive ache". An ache that established a relation:

The twenty minutes had sufficed, at all events, to establish a relation - a relation to everything occurring round me not only for the next four years but for long afterwards - that was at once extraordinarily intimate and quite awkwardly irrelevant. 25

Within this chapter I wish to displace this reading in terms of castration to concentrate on Derrida's use of dissemination and the hymen. For the moment we can note this impossible combination, this queer mingling of the intimate and the irrelevant, this crossing of opposites.

Mary McCarthy has written of the "queerness" of James's achievements, and Edel has been quoted on the "queer tale" of James's injury. Both Edel and Wilson return to this word when discussing James and young girls. Wilson locates a crisis in James after the failure of Guy Domville:

And now sex does appear in his work - even becoming a kind of obsession - in a queer and left-handed way. We have The Turn of the Screw and The Sacred Fount; What Maisie Knew and In The Cage. There are plenty of love affairs now and plenty of irregular relationships, but there are always thick screens between them and us; illicit appetites, maleficent passions, now provide the chief interest, but they are invariably seen from a distance. (W,p.126)

Wilson's "thick screens" and his seeing "from a distance" are related to the images of glass and shop-windows. He also sees the connection I suggested between the other scenes of sexuality and money.

It seems to me foolish to reproach Henry James for having neglected the industrial background. Like sex, we never get very close to it, but its effects are part of his picture. (W,p.132)

Leon Edel quotes Wilson but also curiously repeats and rewrites him.

Between two actual quotations from Wilson, Edel writes:

Now sex does appear - it becomes a kind of obsession - in a queer, left-handed puritanical way, as of a man who has never allowed himself to think about sexual intercourse save as something to be read in lemon-coloured French novels. 26

This appearance of sex, this obsession, seems to lead to repetition, but one feature of Edel's account is of use here the connection between reading (lemon-coloured French novels) and sexuality. Edel writes that James "seemed on the verge of losing his own safeguarded - almost unbelievable - innocence". 27 If the fiction and the writer are becoming sexual so, according to Wilson, is the reader; James's audience, "which by this time has shrunk to a relatively small band of initiated readers" (W,p.127, my italics). This loss of innocence and this initiation are linked to the young girl.

Leon Edel suggests that James begins, in the 1890s, to write "of little girls - and a strange world of female adolescence", to take on "the disguise of a little girl", "the disguise of female adolescence", a process akin to Freud's self-analysis, a therapy of "spiritual transvetiture". 28 Wilson writes that:

I once gave The Turn of the Screw to the American novelist Franz Höllering to see what impression he would get of it. It did not occur to him that it was not a real ghost story, but he said to me, after he had read it: "The man who wrote that was a Kinderschander"; and I remembered that in all James's work of this period - which extends from The Other House through The Sacred Fount - the favourite theme is the violation of innocence, with the victim in every case (though you have in The Turn of the Screw a boy as well as a girl) a young or a little girl. (W,p.146)

He cites The Other House, What Maisie Knew, The Awkward Age, The Turn of the Screw, and suggests that the heroines of The Spoils of Poynton and In the Cage, "though they can hardly be said to be violated, are both, in their respective ways, represented as shut out from something" (W,p.146). It is, he admits, an "old theme" for James, Washington Square and The Portrait of a Lady are "studies in innocence

betrayed": "But there is something rather peculiar, during this relatively neurotic phase, in his interest in and handling of this subject" (W,p.146). These works derive their effectiveness not from the "pathos of a victim", "but from the excitement of the violation" (W,p.146). Wilson looks back at James's first novel, Watch and Ward, "a very queer little tale" about a man becoming a guardian to a girl who he then falls in love with (W,p.146). Wilson connects this to Mr Longdon and Nanda in The Awkward Age. Edel follows this connection, mentioning first Watch and Ward, then The Awkward Age, suggesting that;

in removing Nanda from her mother's drawing-room Mr Longdon achieved what Henry James had done all his life - harbour within his house, the house of the novelist's inner world, the spirit of a young adult female, worldly-wise and curious, possessing a treasure of unassailable virginity and innocence and able to yield to the masculine active world-searching side of James an ever-fresh and exquisite vision of feminine youth and innocence. 29

Wilson cannot explain "this preoccupation of James with immature girls who are objects of desire or defilement" (W,p.147). But he suggests that Henry "'polarized' with his brother William in an opposition of feminine and masculine" (W,p.147). He concludes;

There was always in Henry James an innocent little girl whom he cherished and loved and protected and yet whom he later tried to violate, whom he even tried to kill. He must have felt particularly helpless, particularly exposed to rude insult, after the failure of his dramatic career, when he retreated into his celibate solitude. The maiden innocent of his early novels comes to life again; but he now does not merely pity her, he does not merely adore her in his impotence, his impatience with himself, he would like to destroy or rape her....The conception of innocence excluded is a reaction to the same situation. (W,p.147)

What we can notice about these readings is a certain faith in the truth of sex or sexuality (sex as the truth of an author or a text), and a certain suspicion of the literary and the textual. Wilson complains of the lack of economy in James's prose, suggesting that the words are there to hide the sexuality.

Henry James never seems aware of the amount of space he is wasting through the long abstract formulations that do duty for

concrete details, the unnecessary circumlocutions and the gratuitous meaningless verbiage - the as it were's and as we may say's and all the rest - all the words with which he pads out his sentences and which themselves are probably symptomatic of a tendency to stave off his main problems, since they are a part of the swathing process with which he makes his embarrassing subjects always seem to present smooth contours. (W,p.129)

I will suggest that James and sexuality were caught up in this question of textual space, not through it being wasted but through images of the space of the text (for example, the window-pane).

Shoshana Felman discusses Wilson's reading of The Turn of the Screw, arguing that he sees sex as "simple" as adequate to itself. And in Wilson's essay if sex is not normal in James's work: "it is...because James, too, like the governess, missed out on the simplicity of the normal status of normal sex" (F,p.111). But, Felman continues, for Freud, "not only is the status of sexuality not simple: composed as it is by two dynamically contradictory factors, sexuality is precisely what rules out simplicity as such" (F,p.111). Sexuality cannot be the key to James's ambiguity, the simple truth swathed by his rhetoric, for:

far from implying the simplicity of a self-present literal meaning, sexuality points rather to a multiplicity of conflicting forces, to the complexity of its own divisiveness and contradiction, its meaning can by no means be univocal or unified, but must necessarily be ambiguous. It is thus not rhetoric which disguises and hides sex; sexuality is rhetoric, since it essentially consists of ambiguity: it is the coexistence of dynamically antagonistic meanings. Sexuality is the division and divisiveness of meaning; it is meaning as division, meaning as conflict. (F,p.112)

One work which is posed rather uncertainly between these different "Freudian" readings is Allon White's, The Uses of Obscurity, which is certainly more sophisticated both in its textual and its psychoanalytical criticism. However it also shares Edel's and Wilson's use of sexuality as truth. I have suggested that White's work is posed uncertainly between two alternatives, this is, as we have seen in an earlier

quotation, the position it ascribes to James's fiction. If Wilson and Edel see sexuality as hidden behind obscurity and ambiguity, White sees these areas as linked in a reciprocal relationship.

I believe it can be shown in James's novels that he associates, at some deep level, the idea of obscurity of information with purity; that if meanings are so elliptical that they remain "intact and inviolate", then this containment of desire guarantees the integrity and "virginity" of the receiver. (White, p.21)

What if the containment of desire is also the production of desire? The Jamesian distance, the images of glass, the thick screens, may separate desire and fulfillment, but is not desire constituted in this play of presence, absence, and separation? White's text itself desires to hear or say the unspoken, see the hidden, make the absent present. Criticism can say the unsaid truth of James's fiction:

James could never say, "I have a voyeuristic fascination for sexual intrigue which I mediate into the most refined and sophisticated forms of discourse," but the novels and stories obliquely show this again and again. (White, p.28)

The desire to read, the critical desire, is produced by what White terms the containment of desire.

White discusses James's ambiguity comparing linguistic obscurity with "the habit of a narrator hovering in the threshold, outside in the corridor, held in the external hiatus of indecision" (White, p.132, my italics). We will return to this corridor but this placing and spacing moves from corridors and thresholds to bodies and signs.

Ambiguity

communicates doubt, hesitation, dubious identification, unresolved indication from a place always outside amongst the signs and representations, never inside passion or the body's energy. (White, p.132)

What is suggested here is that passion and signs, bodies and representations, can be separated according to an inside and outside. The peculiarity of White's text, its own position on a threshold, is that it moves from this idea via the narrator's position to quote Lacan on "The affinity between the enigmas of sexuality and the 'play' of signification (White, p.133).

But Lacan's whole point is that one is always placed amongst the signs and representations and, for example, the reason why there has been a feminist interest in his work is precisely because he has displaced castration from bodies to signification. White hovers on the threshold, in the corridor, between the body and representations.

White suggests the central position of the concept of "vulgarity" in James (White, pp.133-4), a point which could be compared with Felman's juxtaposition of James on "vulgarity" and Freud on "wild" psychoanalysis (F, pp.108-9). His discussion concentrates on a passage from James's essay on "Gabriele D'Annunzio" (1902). We will follow White's procedure by quoting from this essay before examining White's discussion. James is very sympathetic to D'Annunzio's aesthetic project, but the sympathy is qualified by the question of the representation of sexuality and the problem of what sexuality represents.

That sexual passion from which he extracts such admirable detached pictures insists on remaining for him only the act of a moment, beginning and ending in itself and disowning any representative character. From the moment it depends on itself alone for its beauty it endangers extremely its distinction, so precarious at the best. For what it represents, precisely, is it poetically interesting; it finds its extension and consummation only in the rest of life. Shut out from the rest of life, shut out from all fruition and assimilation, it has no more dignity than - to use a homely image - the boots and shoes that we see, in the corridors of promiscuous hotels, standing, often in double pairs, at the doors of rooms. Detached and unassociated these clusters of objects present, however obtruded, no importance. 30

White comments:

The passage is remarkable for its striking image, the idea of James in the corridor of a "promiscuous hotel", staring with fascinated disgust at the pairs of boots and shoes...confirms not only the tendency for James to be compromised by images of voyeurism but to image sex as something from which he is shut out, he is left hovering "at the doors of rooms"....We can... begin to trace through this passage a tension in James's attitude towards sexuality: a feeling that the moment of encounter only becomes dignified and important if it is mediated out into representation and relationship, which is opposed to a position (given literally in the hotel-corridor image) of an excluded observer left outside amongst tawdry hints and clues. This

means that the felt vulgarity of sexuality can be lost by embedding it in a form of mediating complexity ("it finds its extension and consummation only in the rest of life".) (White, pp.135-6)

What has happened between James and White is that the play of language has been arrested into the visible, the "striking image" and Beerbohm's cartoon of James in the corridor peering at shoes (White reproduces the cartoon, p.137). For if we read the passage (the passage, both quotation and corridor) it is obvious that it is not James in the corridor but "sexual passion". It is sex that has been shut out from rooms, shut out from life. And this obviously demolishes White's scheme of the inside and outside. However, it doesn't just reverse this scheme, shutting out sexuality rather than James, the language of the passage and the spaces it evokes, deconstruct the opposition inside/outside. Consider the word consummation: here the sexual act (in other words, consummation) finds its own consummation "in the rest of life", which is also representation and the hotel bedroom. The hotel itself is produced as a "homely image", a strange confusion of the hotel and the home. The hotel is "promiscuous" not the couples to whom the shoes and boots belong, precisely because it mixes and confuses: the domestic and the non-domestic, the inside and the outside. The space is evoked to support James's point that sexual passion ought to represent, and that space summarises the problems of sexuality and representation. The hotel mixes the public and the private, the home and its opposite, and this fact fascinates James as the passage on "The Warldorf-Astoria" testifies to in The American Scene.³¹ Public/private, inside/outside, home/hotel, boots/shoes, male/female, all are mixed in the promiscuous hotel. The corridor, (and one can point out a certain parallel between this space and language, both communicate), where critics see James and where James sees the sexual act, is inside

the hotel but outside the rooms. It literally mediates and therefore is connected with the idea of representation.

An issue that White evades, through following Beerbohm rather than James, is just what James means rather than what he reveals in this passage. For what James is arguing for is that the representation of sex must represent more, must give contexts, reasons, relations. Whether this is justified as a criticism of D'Annunzio or not is not the issue, what should be noted is that James's position here is not one of voyeuristic exclusion but is exactly the modern "liberal" view of, for example, pornography.³² The corridor can lead us to two other parallels, one of which returns us to the girl, the other leading to Derrida's discussion of the hymen in Mallarmé.

Maisie learns that "the questions of the small are the peculiar diversion of the great"; anything she says at her mother's seems to be unintentionally amusing, a situation that she then acts out with her doll, Lisette.

Everything had something behind it: life was like a long, long corridor with rows of closed doors. She had learned that at these doors it was wise not to knock - this seemed to produce from within such sounds of derision. Little by little, however, she understood more, for it befell that she was enlightened by Lisette's questions, which reproduced the effect of her own upon those for whom she sat in the very darkness of Lisette. Was she not herself convulsed by such innocence? In the presence of it she often imitated the shrieking ladies. There were at any rate things she really couldn't tell even a French doll. (WMK, p33-4)

The game here is of the psychoanalytic situation, the subject presumed to know, and transference. We can also see the kinship between the corridor and the window-pane. Knowledge is always elsewhere, behind closed doors or behind glass. The narrative is this journey down the corridor, progressing with Maisie's initiation into knowledge. This initiation is not easy, Maisie cannot, for example, ask questions;

It was in the nature of things to be none of a small child's business, even when a small child had from the first been

deluded into a fear that she might be only too much initiated. Things then were in Maisie's experience so true to their nature that questions were almost always improper; but she learned on the other hand soon to recognise how at last, sometimes, patient little silences and intelligent little looks could be rewarded by delightful little glimpses. (WMK,p.161)

What she learns at this point concerns both language and sexuality, adultery and shifting pronouns, as she distinguishes who "he" refers to, first her father then Sir Claude.

Maisie's knowledge, as has been seen in the corridor image, is of the whereabouts of forbidden subjects. She learns to place her gender in relation to an adult world of shifting sexual relations:

The essence of the question was that a girl wasn't a boy: if Maisie had been a mere rough trousered thing, destined at the best probably to grow up a scamp, Sir Claude would have been welcome. (WMK,p.302)

She may bring the lover's together, act, as is suggested, as their pretext, but as a young girl she is then separated from their relationship:

Maisie had by this time embraced the implication of a kind of natural divergence between lovers and little girls. (WMK,p.204)

It is because the growth of her knowledge becomes knowing what she is not supposed to know about, that she gives the impression "of an excess of that queer something which had seemed to waver so widely between innocence and guilt" (WMK,p.232). The adult sexual world is also closely connected to money, the relationships that her mother and father have with Mr Perriam or the Countess are clearly based on financial reasons, and if Maisie is initiated into the world of adultery she also learns of the other barred area, money. Her education is spasmodic because of financial difficulties, and money appears to her as mysterious gifts (the Countess's sovereigns that are - or are not - returned, her mother's final gesture as if she would give her money which is then curtailed). Mrs Beale tells Maisie that her mother has been paid money by Sir Claude in order to ease a divorce. She adds:

Then as if remembering how little, to the child, a pecuniary transaction must represent: "She lets him off supporting her if he'll let her off supporting you." (WMK, p. 306)

If (pre-Freudian) children are not supposed to know about sexuality nor do they know about money. Both are closed doors in the corridor or both are behind the transparent but separating plate-glass.

In her excellent study of the contradictions at the heart of children's fiction, Jacqueline Rose comments:

The association of money and childhood is not a comfortable one. Money is something impure. It circulates and passes from hand to hand (children are warned that coins are dirty). Money relies on traffic. The value of a piece of money depends on what it can be exchanged for (goods) and what it can be compared with (more, or less, money). As a system, money can be compared with language where each unit is part of a web of complex relations. 33

Her argument is concerned with the invention of childhood as an area outside exchange and circulation. The relevance to Maisie, who circulates and is exchanged between the different, shifting couples, is obvious. However if exchange is supposed to corrupt children, if Maisie's knowledge places her "between innocence and guilt", and if James's fiction can be read as hovering on some threshold of sexuality, losing its innocence, what effect does this have on the other partner to the literary exchange, the reader?

If Edel and Wilson see sex appearing in James's fiction about young girls, James's contemporaries saw the implications that this fiction held for the reader. The Nation in 1898, in a review of What Maisie Knew, suggested that:

The device of unfolding a tale, not only without a moral, but without morals, through analysis of impressions made on the mind and character of a child thrusts the burden of impropriety on the mind of the reader... 34

And Shoshana Felman cites a review of The Turn of the Screw in The Independent, January 5, 1899:

The Turn of the Screw is the most hopelessly evil story that we have ever read in any literature, ancient or modern....The study

while it exhibits Mr. James's genius in a powerful light, affects the reader with a disgust that is not to be expressed. The feeling after perusal of the horrible story is that one has been assisting in an outrage upon the holiest and sweetest fountain of human innocence, and helping to debauch - at least by helplessly standing by - the pure and trusting nature of children. Human imagination can go no further into infamy, literary art could not be used with more refined subtlety of spiritual defilement. (F, pp.96-7)

Felman's comment on this passage stresses that the scandal of The Turn of the Screw is our participation. The scandal is not in the text but in the reader's relation to the text: "the reader's innocence cannot remain intact; there is no such thing as an innocent reader of this text" (F, p.97). Interestingly, the "Freudian" reading of James, by Edel, Wilson, or White, represses this relation in order to reveal James's involvement in the fiction.

The question of James and sexuality should be guided by those contemporary responses rather than attempts to capture James as voyeur, as impotent, as homosexual, and so on. In other words, the object of our investigation should not be the author's sexual life or fantasies but a relation of the sexual and the textual. To clarify what I mean by this relation, it is outlined in this passage by Barbara Johnson writing on Mallarmé:

If human beings were not divided into two biological sexes, there would probably be no need for literature. And if literature could truly say what the relations between the sexes are, we would doubtless not need much of it then, either. Somehow, however, it is not simply a question of literature's ability to say or not to say the truth of sexuality. For the moment literature begins to try to set things straight on that score, literature itself becomes inextricable from the sexuality it seeks to comprehend. It is not the life of sexuality that literature cannot capture; it is literature that inhabits the very heart of what makes sexuality problematic for us speaking animals. Literature is not only a thwarted investigator but also an incorrigible perpetrator of the problem of sexuality. 35

Johnson's argument moves from the idea that sexuality lies behind literature to the more provocative position that involves the literary with the sexual. Jane Gallop has discussed Johnson's argument and

applied it to metaphors of the body, suggesting not only that the body can be made metaphorical but that there is an "inescapable metaphoricity of the body". 36

There is a specific area in James where the literary and the sexual meet, although it will be seen later that one can outline an area shared by several writers to do with the "virginity" of texts. Critics have been correct to locate the problem of the sexual within James's fiction of little and young girls. However, I would argue that they are mistaken in reducing this problem to biography (post-Guy Domville impotence) or to James's supposed desires and fantasies. Both Edel and Wilson have concentrated on the parallels between Watch and Ward (serialised in 1871, published in book-form 1878) and The Awkward Age (1899). Watch and Ward seems to demand the "freudian" reading; a passage such as the following certainly seems to reveal the author.

Roger caught himself wondering whether, at the worst, a little precursory love-making would do any harm. The ground might be gently tickled to receive his own sowing; the petals of this young girl's nature, playfully forced apart, would leave the golden heart of the flower but the more accessible to his own vertical rays. 37

Wilson and Edel then compare this guardian/young girl relationship to Mr. Longdon and Nanda. The comparison is correct but its conclusion may be displaced by introducing another passage, this time from The American Scene. James having reacted to the bagmen, the travelling salesmen who seem to him so peculiarly central in American life, then faces the temptation of the American girl. The pretty Southern girls seen on stations invite James's analysis.

I recall the quite lively resolve not to give way, under the assault of the beribboned and "shirt-waisted" fair, to the provocation of their suggestiveness - even as I had fallen, reflectively speaking, straight into the trap set for me by the Charleston bagmen; a resolve taken, I blush to say, as a base economic precaution only, and not because the spectacle before me failed to make reflections swarm. They fairly hummed, my suppressed reflections, in the manner of bees about a flower-bed, and burying their noses as deep in the corollae of the subject. 38

We can notice not only the reappearance of the flowers but also "give way", "assault", "provocation", "suggestiveness", "spectacle", "suppressed". James's answer to the problem posed by "The Exposed Maiden" is that the American girl has to perform too many social functions. She is exposed through not being placed by other functions, elements, and agents of the social. Obviously this exposure carries a sexual charge but it also offers a precise parallel to James's criticism of D'Annunzio. The American girl is like sexual passion in D'Annunzio; they are both isolated, in American society or in D'Annunzio's fiction, and metaphorically in the hotel-corridor. The answer in both cases is the need for context and placing.

In the D'Annunzio piece James feels that the sexual act cannot just be represented it must also represent something in itself. The temptation offered by the American girl is one of representation. Returning to Watch and Ward and to The Awkward Age's Mr Longdon, we can see that Roger and Longdon both act as guardians, and the guardian's legal duty is one of, precisely, representation. In both of these novels representing the young girl, Roger as Nora's guardian, Longdon's wish to almost adopt Nanda, is seen as sexual. If we take these episodes with the passage from The American Scene and with James's criticism of D'Annunzio, we can see that sexuality and the literary are bound up in a relation of representation. This inscribes the sexual in the textual not at the level of the author's life but at the level of the writer's practice; sexuality is not represented, representation is-sexual.

Derrida's work provides a version of the links between sexuality and textuality, which opposes the Lacanian idea of the phallus as transcendental signifier, by displacing the phallus and castration

with dissemination and the hymen. Gayatri Spivak discusses this in her introduction to her translation of Of Grammatology.

Within this sexual fable of the production of meaning, Derrida's term is dissemination. Exploiting a false etymological kinship between semantics and semen, Derrida offers this version of textuality: A sowing that does not produce plants, but is simply infinitely repeated. A semination that is not insemination but dissemination, seed spilled in vain, an emission that cannot return to its origin in the father. Not an exact and controlled polysemy, but a proliferation of always different, always postponed meanings. 39

Against the phallogentric fable of meaning, in a gesture of interest to feminism, "Derrida offers us a hymeneal fable".

The hymen is the always folded (therefore never single or simple) space in which the pen writes its dissemination. "Metaphorically" it means the consummation of marriage. "Literally" its presence signifies the absence of consummation. This and/or structure bodies forth the play of presence and absence. 40

Still defining terms, Derrida in Positions:

dissemination figures that which cannot be the father's. Neither in germination nor in castration....in and of itself it is neither truth (adequation or unveiling) nor veil. It is what I have called the graphic of the hymen, which can no longer be measured by the opposition veil/nonveil. 41

And:

the hymen is neither confusion nor distinction, neither identity nor difference, neither consummation nor virginity, neither the veil nor unveiling, neither the inside, nor the outside, etc.... 42

Derrida writes this fable by reading Mallarmé. Within this writing and reading terms are repeated that can be systematically matched by features of James's writing. Near the beginning of "The Double Session" Derrida quotes Mallarmé and comments on the repeated whiteness in the text and its link with "virginity":

Through these words, and the whiteness of a certain veil that is interposed or torn, we have already been introduced, gently, into a certain angle in which we are interested. (D,p.179)

"Through these words" we can also involve American literature in this discussion, for if the whiteness in and of Mallarmé's text can be related to my discussion of the whiteness of the 1890s (see above, pp.94-5), it also appears in American writing. Mallarmé, of course, turns often to Poe: The Narrative of Arthur Gordon Pym of Nantucket

ends with a journey into whiteness, towards a white curtain or veil, and a shrouded but white-skinned figure. Poe returns in chapter one of The Golden Bowl when the Prince remembers Poe's novel in order to parallel his own situation. He recalls Pym finding

before him a thickness of white air that was like a dazzling curtain of light, concealing as darkness conceals, yet of the colour of milk or of snow. There were moments when he felt his own boat move upon some such mystery. The state of mind of his new friends, including Mrs Assingham herself, had resemblances to a great white curtain.

But behind this curtain is the enigma of what the Prince's value can be in the light of Adam Verver's money.

Who but a billionaire could say what was fair exchange for a billion? That measure was the shrouded object, but he felt really, as his cab stopped in Cadogan Place, a little nearer the shroud. He promised himself, virtually, to give the latter a twitch. 43

Whiteness may suggest the whiteness of the whale and Melville's Moby-Dick. But the text which is closest to our concerns is Melville's extraordinary investigation of the division - as opposed to the relation - of the sexes, which examines sexual difference through two peculiar cases of celibacy, a paradise of bachelors and its inverted mirror-image "The Tartarus of Maids". Melville's narrator rides through a sexual topography: a dusky pass, a gorge which contracts at "the Black Notch", a ravine which descends into a purple, shaggy-wooded hollow called "the Devil's Dungeon" where "rapid waters" unite in "this strange-coloured torrent Blood River", and from these black surroundings he reaches a white-washed building, a paper-mill, "like some great whited sepulchre". Once the factory is entered sexuality is no longer imaged through nature, and anatomy is less destiny than a matter of machinery. There "blank-looking girls" sit at "blank-looking counters", "with blank, white folders in their blank hands, all blankly folding blank paper". In one corner "a vertical thing like a piston" is "periodically rising and falling" with a tall girl

"feeding the iron animal" with "rose-hued note-paper" which the piston gives "the impress of a wreath of roses". The narrator begins a systematic comparison of the girls and the paper, looking "from the rosy paper to the pallid cheek". The girls serve the machines "as the slave serves the Sultan", seeming "mere cogs to the wheels". A man called "Cupid" guides him, showing him the water-wheel turning in the Blood River, red waters turning out pale cheeks and pale paper. In another room he observes the blade likened to both a scythe and a sword and the girls who drag white rags across the blade, themselves as "sheet-white" as the material with which they work. Cupid shows him the birth of paper, the white pulp moved by a paddle into the great machine. The white paper is developed in a room "stifling with a strange, blood-like, abdominal heat". The pulp is stretched and rolled and then cut with "a scissory sound...as of some cord being snapped". A sad woman waits, a former nurse, who handles "the piles of moist, warm sheets" continually "delivered" into her hands. The narrator wonders about the sheet, when it's at its "more imperfect state", "'Does that thin cobweb there...does that never tear or break?'" It seems so fragile compared to the might of the machine, yet "the thin, gauzy veil" is directed and controlled by the machinery. The narrator seems to see "glued to the pallid incipience of the pulp, the yet more pallid faces of all the pallid girls I had eyed that day". Their "agony" seems outlined "on the imperfect paper, like the print of the tormented face on the hankerchief of Saint Veronica". He asks why "female operatives, of whatever age, are indiscriminately called girls, never women?"; and learns that the factory will only employ unmarried women. The narrator realises that they are all "maids", bowing to their "pale virginity".⁴⁴ It appears that the conditions of emergence of textuality, the necessary blank paper, rests on an elaborate

machinery repressing female sexuality.

This detour through American writing can now return us to Mallarmé, Derrida, and James. Derrida renders problematic any attempt to discuss the theme of the blank and the white in Mallarmé, by pointing out that the blank and the white are also the "site of writing", the whiteness of the page, the margins of the text, the spacing between words, where "themes" are produced (D, pp.252-3). Derrida cites Mallarmé on "'the virginal folding back of the book'", commenting:

such is the closed, feminine form of the book, protective of the secret of its hymen, the "frail inviolability" preceding "the introduction of a weapon, or letter opener, to mark the taking of possession," before "the consummation of any encroachment". (D, p.259)

In opening up "the femininity of the virgin book": "The masculine is turned back upon the feminine: the whole adventure of sexual difference" (D, p.259). Yet "the fold ruptures the virginity it marks as virginity... It differs from itself, even before the letter opener can separate the lips of the book" (D, p.259). Derrida points, in a footnote, to the "hymenographic" play between livre (book) and lèvres (lips) (D, p.259). He suggests in another note that "the value of virginity (newness, wholeness, etc.) is always overlaid with its opposite", "wholeness" cannot be read as simply valuable or positive (D, p.257). The fold, the hymen, in Mallarmé always suggests a text and thus a writing.

If - as a folded sail, candid canvas, or leaflet - the hymen always opens up some volume of writing, then it always implies and implicates the pen (plume). (D, pp.271-2)

Derrida demonstrates that sexual symbolism is never simple in these figures. He provides an interesting context for Densher's desire for Kate Croy in The Wings of the Dove. Densher declares to her

"...The women one meets - what are they but books one has already read? You're a whole library of the unknown, the uncut."

An image that is repeated:

He had compared her once, we know, to a "new book", an uncut volume of the highest, the rarest quality; and his emotion, to

justify that, was, again and again, like the thrill of turning
the page. 45

In "The Double Session" the word hymen is not valued as a concept so much as both a textual operation and a pun; the word is not essential, other words would do, "the only loss being a certain economic condensation or accumulation" (D,p.220). The hymen is placed through the entre (linked by Derrida to the antre, or cave), the between. The hymen (like the window-panes and corridors in James) is a medium and a paradox:

It is an operation that both sows confusion between opposites and stands between the opposites "at once". What counts here is the between, the in-between-ness of the hymen. (D,p.212)
The hymen, the consummation of differends, the continuity and confusion of the coitus, merges with what it seems to be derived from: the hymen as protective screen, the jewel box of virginity, the vaginal partition, the fine, invisible veil which, in front of the hystera, stands between the inside and the outside of a woman, and consequently between desire and fulfillment. It is neither desire nor pleasure but in between the two. (D,pp.212-3)

Derrida suggests possible etymologies that trace "hymen" back to sewing, tissues, textiles, texts, webs (D,p.213). The relation between texts and the hymen, the virginity of books, suggests reading as rape but a rape that never happens:

the rape has always taken place and will nevertheless never have been perpetrated. For it will always have been caught in the foldings of some veil, where any and all truth comes undone. (D,p.260)

Veiling/unveiling is the opposition that produces both desire and truth; the hymen disrupts both the desire for truth and the truth of desire. The medium of the hymen outwits oppositions, putting them in suspense (D,p.215); the hymen "undoes, outwits...the assurance of mastery. The critical desire - which is also the philosophical desire - can only, as such, attempt to regain that lost mastery" (D,p.230). In the hymen, there is only a folding back, nothing takes place: "What takes place is only the entre, the place, the spacing" (D,p.214). Again we can be reminded of James's spacing and placing of sexuality, behind shop-windows

or closed doors, in corridors, excluded from rooms.

Before turning to James and virginity, we can see how James has been read as a writer of suspense, of the between. George Moore criticises James for a failure of presence:

I will admit that an artist may be great and limited; by one word he may light up an abyss of soul; but there must be this one magical and unique word. Shakespeare gives us the word, Balzac, sometimes, after pages of vain striving, gives us the word, Tolstoy gives it with miraculous certainty; but Henry James, no; a hundred times he flutters about it; his whole book is one long flutter near to the magical and unique word, but the word is not spoken; and for want of the word his characters are never resolved out of the haze of nebulae. 46

This felt absence of the magical and unique word is related to the absences McCarthy notices, to the absent but present sexuality located by Edel and Wilson, and to the hovering in corridors and on thresholds that White has written about. Orage notices James's linguistic hovering and connects it to a state of being in suspense, in the between.

Henry James was always difficult to pin down; in Middle Years his fluttering among words never rests a sentence....His habitat has been said to be the inter-space between the real and the ideal; but it can be more accurately defined as the inter-space between the dead and the living. Is it not obvious that he is most at home in recollection, in the world of memory, in the inter-world, once more, of the dead and the living?...Henry James will find himself very much at home with the discarnate minds who, it is presumed, are now his companions. Incarnation, embodiment, was for him a screen to be looked through, got over somehow, divined into, penetrated. He regarded it as a sort of magic curtain which concealed at the same time that under careful observation it revealed by its shadows and movements the mind behind it. 47

Fluttering among words, the inter-space, the screen which is the body, the magic curtain which conceals and simultaneously reveals: the operation of the hymen is there. It can also be seen, as it were, locally. As when Nicola Bradbury discussing The Golden Bowl reveals the logical impossibility but the textual necessity of being both outside and inside.

Maggie's figure of the bath of luxury shows the self immersed; but her goldfish bowl image can only be seen from the outside. It is logically impossible to be both inside and out; but in taking this imaginative double posture, Maggie is doing what both author and readers attempt. 48

We could also consider here Ward's paradox of wholeness and violation:

"This...is the rule of James's fiction: the perfection of form consists in the violation of form". 49

James, as we have seen, represents Maisie as hovering between innocence and knowledge and this relates fairly obviously to Derrida's play with the word "hymen". In The Ambassadors the American girl, Mamie Pocock balances the emphasised innocence of Jeanne de Vionnet by her American combination or confusion of states, figured by Strether in a way that suggests the undecideable pun of the hymen.

What Mamie was like was the happy bride, the bride after the church and just before going away. She wasn't the mere maiden, and yet was only as much married as that quantity came to. She was in the brilliant acclaimed festal state.

Yes, she was funny, wonderful Mamie, and without dreaming it; she was bland, she was bridal - with never, that he could make out as yet, a bridegroom to support it... 50

Pansy in The Portrait of a Lady is described in terms by now familiar:

She was like a sheet of blank paper - the ideal jeune fille of foreign fiction. Isabel hoped that so fair and smooth a page would be covered with an edifying text. 51

Isabel "had never had so directly presented to her nose the white flower of cultivated sweetness", and she is suspicious of this innocence:

"Was the extremity of her candour but the perfection self-consciousness?"

But "Pansy was really a blank page, a pure white surface". 52 She is however a contradiction as Rosier notes and desires: "An American jeune fille - what could be better than that?" 53

The Awkward Age deals with what Nanda calls "the subject of girls" and what her mother, Mrs Brook, calls:

"...the whole question, don't you know? of bringing girls forward or not. The question of - well, what do you call it - their

exposure. It's the question, it appears - the question of the future..." 54

The question is shaped in the novel through a comparison of Aggie and Nanda. Little Aggie demonstrates the market-value of innocence. Her "emphasized virginity" suggests to Longdon "that she had been deliberately prepared for consumption", and her aunt, the Duchess calls her "fresh": "It's warranted, as they say in the shops". 55 Angela Carter has explored the connection between virginity and business in her work on Sade:

At this period, "ruin", applied to a man, means financial ruin, whereas, applied to a woman, it means only that a woman has engaged in sexual activity, suggesting an actual parallel between a bank balance and a body. A ruined woman is one who has lost her capital assets, a virgin who has been deflowered and hence has nothing tangible to put on the market. Not a woman's face but her unruptured hymen is her fortune; however, if she regards her sexual activity as her capital, she may once ruined, utilise her vagina to ruin others, as though, in fact, the opening of it allowed her access to a capital sum which had been frozen by virginity. No longer a virgin, she may put her capital to work for her. 56

There is no such physical loss of "innocence" in The Awkward Age. Instead Nanda is seen as constraining her mother's circle, restricting their talk, but also being "corrupted" through what she hears and reads.

Mitchy talks of:

"the young thing who is, as you say, positively and helplessly modern, and the pious fraud of whose classic identity with a sheet of white paper has been - oh tacitly of course, but none the less practically - dropped" 57

Nanda feels that she knows too much, has been too exposed:

"Doesn't one become a sort of little drainpipe with everything flowing through?"

"Why don't you call it more gracefully," Mitchy asked, freshly struck, "a little aeolian-harp set in the drawing-room window and vibrating in the breeze of conversation?" 58

She has become too much the medium, moved too far.- for Vanderbank anyway - into the space between. And, interestingly, this knowledge is connected to reading. Venderbank lends a novel to Nanda's mother, and Nanda reads it so see "if it would do" for Tishy; this same novel

reappears when Lord Petherton is trying to wrest it from Aggie.⁵⁹ This chapter opened with the question of the novel and the forbidden and it will close on the idea of what is forbidden to the novel by external pressures, and the emergence of the forbidden novel. Before this we will consider an episode of Victorian social history which is relevant to the above discussion.

Children were in vogue at the end of the nineteenth century, with literature turning to the child and the theatre starting to offer childhood as a spectacle.⁶⁰ However, they also featured in a social and legal debate, which involved the "new" journalism. W.T. Stead as editor of the Pall Mall Gazette acted as an innovator; typographically, he introduced crossheads, and importantly he featured the interview, and crusading, investigative journalism. His most famous piece was "The Maiden Tribute of Modern Babylon". The article is cited as contributing to the Criminal Law Amendment Act finally being passed in 1885, the best-known feature of which was the raising of the age of consent to sixteen.

Stead was convinced by members of the campaigns to raise the age of consent that child prostitution was rife in London and he set out to expose this. He bought Eliza Armstrong, aged thirteen, who was taken to a midwife and abortionist who attested to her virginity, in order to prove that such a transaction was possible, and, indeed, common. In fact it landed Stead with a prison sentence. The journalism itself was considered sensational as a sample of its crossheads may indicate: "The Violation of Virgins", "The Confessions of a London Brothel-Keeper", "How Girls Are Bought and Ruined", "A Child of Thirteen Bought for £5" and, in the second instalment, "The Forcing of Unwilling Maids", "I Order Five Virgins", "Delivered for Seduction".

There was an element of class critique in Stead's writing as he stressed the daughters of the poor being the victims of the passions of the rich. Stead pointed out that in the eyes of the law a child of thirteen was a woman; she could not legally dispose of her possessions until the age of sixteen but could sell her person at thirteen. He also demonstrated that it was virginity that was sought after, girls would have certificates from doctors testifying to their state. What is interesting is that the Pall Mall Gazette and Stead were then subjected to the same sort of criticism. It was stressed in the House of Commons that the paper was being sold by children. The Standard on July 17 (1885) suggested that "The profit thus made by denouncing vice is literally made out of the vices denounced". The question of whether the articles constituted obscene literature was raised in the Commons. And there were suggestions that the Pall Mall Gazette had both suggested a career in prostitution to young girls, and had encouraged other journals to feature sensational stories.⁶¹ The representation of the sexual exploitation of the young is itself caught up in, and liable to be identified with, that exploitation.

Deborah Gorham has discussed the contradictions that traversed the campaigns to raise the age of consent, campaigns which united the clergy, feminists, and journalists like Stead. In 1875 the age of consent had been raised from twelve to thirteen and many campaigners wanted it raised as high as twenty-one. The major problem Gorham locates in the discourse of these reformers concerns the cause of child prostitution. By seeing the young prostitutes as "passive, sexually innocent victims" they evaded the actual situation of working-class girls and the fact that the causes of juvenile prostitution lay in an economic structure.⁶² She asks how the sexual abuse of children

could have been confused, as it was in these campaigns, with support for the control of the sexual lives of women of twenty. And she suggests that no concept of adolescence had fully emerged in the 1880s thus youth was defined not through physical and mental development but through social, family, and legal positions (pp.369-70). Contradictory images of children as either redeeming innocents or as evil incarnate were in general circulation in Victorian culture, and intensified in this rhetoric. Gorham suggests that children's lives and definitions of youth were changing in this period, explaining the

confused and conflicting imagery of child prostitution that appears in the rhetoric of the purity reformers of the late nineteenth century, in which the child prostitute is seen at one moment as an innocent flower and at the next moment as irretrievably and dangerously corrupt...(p.372)

The campaigns revealed the frightening, for the middle-class reformers, independence of working-class children (p.374). The organ of the Social Democratic Federation, Justice, in its editorial of 11 July 1885, stressed the plight of "'the working classes whose daughters are the commodities in this hideous market'", arguing the need for an analysis of the economic causes of child prostitution (p.377). Gorham concludes that the movement to end child prostitution illustrated "the attraction that symbolic rather than fundamental social change had for many late-Victorian reformers" (p.378). Attention would typically focus on groups like prostitutes or seamstresses rather than the low-paid and numerous domestic servants.

I have included this history not as a "real" against which representations could be measured, the problem was constructed in contradictory representations itself. Instead I hope to have displaced attention away from an idea of James's neurotic fantasies to, on the one hand, textual operations of the undecidable (Derrida's discussion of the

hymen), and, on the other, to historical exploitation. These two areas meet in a peculiar way with the transformation of the novel in this period. A problem that connects various writers and various texts is that of candour in English fiction. It is a problem of territory and of knowledge, of the reading-public and the circulating libraries. James participates in the debate from a slightly mocking distance in his tales of writers: in "Greville Fane" (1893) with Leolin's interest in how far the novel can "go", in "The Death of the Lion" (1894) with the confusion over Guy Walsingham (a woman) and Dora Forbes (a man) and the "permissibility of a larger latitude", and most economically and wittily in "The Author of Beltraffio" (1884) when the narrator asks Mark Ambient about the danger of young people reading novels, and Ambient wonders if what is in danger is not the young but "the poor dear old novel itself".⁶³ What this last instance shows is that if reading can corrupt the young, (we may remember Nanda, recalling also the sense that reviewers had that reading James's fiction was itself corrupting), the young can also corrupt the novel.

James's criticism also engages in this debate. In "The Future of the Novel" he writes: "By what it shall decide to do in respect to the 'young' the great prose fable will, from any serious point of view, practically stand or fall".⁶⁴ In his earlier review of Nana (1880), James qualifies a largely hostile review by praising Zola's systematic and planned approach; an approach hardly to be found in England or the United States, "where the story-teller's art is almost exclusively feminine". The novel is not only constrained by "timid" women writers, but also by its feminine readership.

The novel, moreover, among ourselves, is almost always addressed to young unmarried ladies, or at least always assumes them to be a large part of the novelist's public. This fact, to a French storyteller, appears, of course, a damnable restriction, and

M. Zola would probably decline to take au sérieux any work produced under such unnatural conditions. Half of life is a sealed book to young unmarried ladies, and how can a novel be worth anything that deals only with half of life? How can a portrait be painted (in any way to be recognizable) of half a face? It is not in one eye, but in the two eyes together that the expression resides, and it is the combination of features that constitutes the human identity. These objections are perfectly valid, and it may be said that our English system is a good thing for virgins and boys, and a bad thing for the novel itself, when the novel is regarded as something more than a simple jeu d'esprit, and considered as a composition that treats of life at large and helps us to know. 65

We can see that books are mutilated (half a portrait) because virginity makes life "a sealed book". Readers and novels must be initiated, and the sexual connotations of that final know are echoed elsewhere in this period ("The public has eaten of the apple of knowledge, and will not be satisfied with mere marionettes"). 66

Susanne Kappeler relocates the idea of the presence of folk-tale structures in fiction; the structures are there but not where they might be expected.

Henry James recounts the genesis of a tale as if it were itself an adventure story. The protagonist is his tale, which has to pass the test of many adventures and must overcome numerous dangers, before it can emerge successful and victorious like a hero....The victorious tale proudly manifests the heroic qualities of old: perfect independence and irresponsibility, though coupled with the greatest integrity, quick wit, ease, courage to fight dangers and elegance in the fighting. 67

I would extend this to suggest that the dangers identify the tale with the exposed maiden and figure the relations of literary production as menacing and akin to rape. In "Sir Dominick Ferrand" (1892), Peter Baron has a story accepted by the editor of the "Promiscuous Review". The editor demands certain alterations because of his public and Baron after attempting to rewrite sets aside "the composition deflowered by Mr Locket". 68 The tale develops through Baron discovering some private letters of a well-known politician, James stressing the irony that if Locket is scandalised by Baron's story, he is very willing to profit

from the scandal that publishing the letters would cause. The image of the deflowered tale is taken up by the sealed letters. However, extracting it from the tale the image reveals a connection between virginity and formal unity and the integrity of the writer's subject.

Jane Gallop has written:

The notions of integrity and closure in a text are like that of virginity in a body. They assume that if one does not respect the boundaries between inside and outside, one is "breaking and entering", violating a property. As long as the fallacies of integrity and closure are upheld, a desire to penetrate becomes a desire for rape. 69

She writes against the idea of the wholeness of the body, the book, and the self. She later quotes Luce Irigaray's subversion of the body's integrity, and of an economic policy of "autarky", self-sufficiency. This economy seems the mirror image of masculine fantasies of penetration and rape. Instead Irigaray and Gallop offer fluidity and exchange. Why this argument is of interest here is that it attempts to displace the phallic fantasy of violence and virginity, and it unites textual practices with representations of sexuality, with what could be termed the pornographeme of rape/initiation/defloration. 70

It is not only that this pornographeme was present in Victorian society, and the investment in this fantasy is obviously connected with the sexual exploitation of children, it is that it is strangely reversed in literary debates, with editors molesting and mutilating and deflowering fiction precisely on behalf of the young girl. George Moore's "A New Censorship of Literature" (1884) never seems sure of its target; whether it is the power of the machinery and censorship of distribution via the circulating libraries or whether it is the younggirl-as-reader. Moore suggests that because of the readers and distributors, religion, morals, and politics are barred:

and it is by this final amputation that humanity becomes headless, trunkless, limbless, and is converted into the pulseless, non-

vertebrate, jelly-fish sort of thing which, securely packed in tin-cornered boxes is sent from the London depot and scattered through the drawing-rooms of the United Kingdom. 71

This image of mutilation belongs alongside James's portrait of a face with one eye and Peter Baron's deflowered tale. In his later contribution to the debate, "Literature At Nurse, Or Circulating Morals" (1885), Moore's strategy, on hearing that A Mummer's Wife had been called immoral, was to quote from selected romantic novels provided by Mudie's, to demonstrate their prurient representation. After the quotations and paraphrase Moore provides the following italicised refrain:

It being well known that I am no judge of such things, tell me, Mr Mudie, if there be not in this doll just a little too much bosom showing, if there be not too much ankle appearing from under this skirt? Tell me, I beseech you. 72

Moore's attack appears to break with the image of the young girl or the British Matron to suggest that these are fictions manipulated by Mudie. Thus Moore writes of those that identify Mudie and the British Matron: "others insist that you yourself are the veritable British Matron". 73 However Moore returns to the young girl's detrimental effect: "so it comes to pass that English literature is sacrificed on the altar of Hymen". Moore adds a hasty disclaimer, he has no intention of relocating English literature in the temple of Venus, but: "let us renounce the effort to reconcile those two irreconcilable things - art and young girls". 74

Hardy's Tess of the D'Urbervilles (1891) brings together in its Prefaces the subject of "The Maiden" becoming "Maiden no More" outside marriage and through rape, and the relations of literary production. His Preface to the fifth and later editions:

This novel being one wherein the great campaign of the heroine begins after an event in her experience which has usually been treated as fatal to her part of protagonist, or at least as the virtual ending of her enterprises and hopes, it was quite contrary to avowed conventions that the public should welcome the book, and agree with me in holding that there was something more to

be said in fiction than had been said about the shaded side of a well-known catastrophe.

This suggests that both the novel and the reading-public have been initiated, have eaten the apple of knowledge. But there is still the question of the novel's own body. In the note to the first edition Hardy mentions another instance of mutilation:

The main portion of the following story appeared - with slight modifications - in the Graphic newspaper; other chapters, more especially addressed to adult readers, in the Fortnightly Review and the National Observer, as episodic sketches. My thanks are tendered to the editors and proprietors of those periodicals for enabling me now to piece the trunk and limbs of the novel together, and print it complete, as originally written two years ago. 75

The novel as akin to a body runs the risk of mutilation or rape as it emerges through serialisation, censorship, the circulating libraries. "Organic form" is precisely a concept wrested from the relations of publishing and distribution in order to reassemble the novel's own body.

I hope to have demonstrated that the question of James and sexuality should be asked not to his life but to his writing. Even here one cannot discuss the representation of sexuality in simple terms of its presence or absence, instead, more valuably, the question of the sexuality of representation itself can be posed through ideas of reading and knowledge, and through the relations of literary production, and the virginal, closed text.

CHAPTER NINE

James and Journalism

There are too many reasons why newspapers must live. 1

We live in an age of prodigious machinery, all organised to a single end. That end is publicity - a publicity as ferocious as the appetite of a cannibal. 2

Marx asked: "What chance has Vulcan against Roberts & Co., Jupiter against the lightning rod and Hermes against the Credit Mobilier?... What becomes of Fama alongside Printing House Square?" James might have answered with the word journalism, giving Merton Densher, his "bland Hermes", as an example. 3 Taking up some of the questions raised by the last two chapters, this chapter will examine the journalist in James's fiction, concentrating on The Bostonians, The Reverberator, The Papers. Journalism will be treated as it relates to the opposition of the public and the private. The investigation of this opposition will draw on other texts by James, but I will also suggest a history of this opposition through discussions of the machinery of publicity (the actress, the photograph, advertising), through comparisons with other writers, and through an examination of the transformation of these regions within such different practices as State legislation, literary criticism, and the growth of ideas and debates about sexuality. As in the previous chapter I wish to challenge the reduction of James's responses to journalism to his dislike of "vulgarity". To that end I will demonstrate that those responses and, indeed, the critical reduction function in a network of texts and contexts that make the demarcation between the private and the public both a social and a problematic matter.

1. The Bostonians: Verena immensely advertised

The Bostonians (1886) may seem an obvious example of anti-feminism, yet it yields a sharp analysis of the marketing of "woman" within a dramatisation of the circulation of women in texts and images. Verena's father has "one all-absorbing solicitude": "the desire to get paragraphs put into the newspapers; paragraphs of which he had hitherto been the subject, but of which he was now to divide the glory with his daughter".⁴ "The newspapers", to Selah Tarrant, are "his world, the richest expression, in his eyes, of human life" (B,p.89). Verena offers him his chance and he desires her incorporation into the world of journalism:

He looked with longing for the moment when Verena should be advertised among the 'personals', and to his mind the supremely happy people were those (and there were a good many of them) of whom there was some journalistic mention every day in the year... his ideal of bliss was to be as regularly and indispensably a component part of the newspaper as the title and date, or the list of fires, or the column of Western jokes. The vision of that publicity haunted his dreams, and he would have gladly have sacrificed to it the innermost sanctities of home. (B,p.89)

Selah defines success for Verena in terms of her reproduction, her diffusion through discourse:

Success was not success so long as his daughter's physique, the rumour of her engagement, were not included in the 'Jottings', with the certainty of being extensively copied. (B,p.89)

The sphere of Verena's effect is moved from the social or political to the newspapers, and James's "vision of that publicity" in the novel almost denies that there is any other public sphere.

Matthias Pardon, the novel's journalist, represents a situation which the various criticisms of "the age", the novel's, Olive's, Ransom's, can agree on attacking.

For this ingenuous son of his age all distinction between the person and the artist had ceased to exist; the writer was personal, the person food for newsboys, and everything and every one were every one's business. All things, with him, referred themselves to print, and print meant simply infinite reporting, a promptitude

of announcement, abusive when necessary, or even when not, about his fellow-citizens. He poured contumely on their private life, on their personal appearance, with the best conscience in the world. (B,p.107)

One can note the redundant nature of that "private life" in the last sentence. As Pardon transforms the world into journalistic discourse, "infinite reporting", print displaces privacy. Pardon's "private" desires are, precisely, defined through publicity:

It was Tarrant's conviction that if Matthias Pardon should seek Verena in marriage, it would be with a view to producing her in public; and the advantage for the girl of having a husband who was at the same time reporter, interviewer, manager, agent, who had the command of the principal 'dailies' would write her up and work her, as it were, scientifically - the attraction of all this was too obvious to be insisted on. (B,p.108)

Verena's position in the economy of publicity, the circulation of her as an image, is at present, under Olive's direction, marginal. Pardon "thought there was too much hanging back...he wanted to see her name in the biggest kind of bills and her portrait in the windows of the stores" (B,p.110).

Basil Ransom wishes to withdraw Verena from circulation. It is worth emphasising that however much he feels Verena's rhetoric as unnatural or anomalous, this anti-feminist position is not as important as his feeling that Verena's skill is competition within a market. Verena's discourse is seen as a commodity which leaves no room for Ransom's critical articles:

The sort of thing she was able to do, to say, was an article for which there was more and more demand - fluent, pretty, third-rate palaver, conscious or unconscious, perfected humbug; the stupid, gregarious, gullible public, the enlightened democracy of his native land, could swallow unlimited draughts of it. He was sure she could go, like that, for several years, with her portrait in the druggists' windows and her posters on the fences, and during that time would make a fortune sufficient to keep her in affluence for evermore. (B,p.117-8, my italics)

We can see a connection between Verena's commodity status and Pardon's hope of "producing her in public". Obviously, production here is mainly theatrical but there is a sense in which Pardon's aim to "work her"

involves a type of work: Verena's looks and discourse are the raw material which her father and Olive transform through labour. There is also a punning connection between article as commodity and article as criticism. When Ransom's articles succeed he attempts to change Verena from public article to private wife.

The novel is structured around a struggle concerning Verena, the private and the public. Basil Ransom wants to domesticate, to privatise, the public woman; Matthias Pardon wants to publicise the private woman; Olive wants to use her to further her cause, the movement of women from the private to the public sphere. Possession of Verena is also control of her discourse. When Ransom enters the discursive market, the "Rational Review" accepts an essay of his, he begins his pursuit of Verena. Obviously his more confident courtship is linked to an expectation of having money enough to marry on, but his discussion with Verena about his article reveals an idea of competition:

...I believe it will attract some attention. At any rate, the simple fact that it is to be published makes an era in my life. This will seem pitiful to you, no doubt, who publish yourself, have been before the world these several years, and are flushed with every kind of triumph; but to me it's simply a tremendous affair... (B,p.318)

It is as if his entrance into the market is bound to displace her successful position.

Her success is due to the machinery of publicity, the article circulated is not her ideas as much as herself. For her speech at the Boston Music Hall, Verena is "immensely advertised"; Ransom notes and resents the boys crying "Photographs of Miss Tarrant - sketch of her life!", "Portraits of the Speaker - story of her career!" (B,p.372). Olive's idea of women's role in reforming society has to compromise with Matthias Pardon's system of publicity and representations of

women. For all his aloofness, Ransom buys a photo and a biography of Verena, consuming images before he removes Verena from the economy of publicity and the circulation of the image.

He bought one of the photographs of Verena, and thought it shockingly bad, and bought also the sketch of her life, which many people seemed to be reading, but crumpled it up in his pocket for future consideration. Verena was not in the least present to him in connexion with this exhibition of enterprise and puffery; what he saw was Olive, struggling and yielding, making every sacrifice of state for the sake of the largest hearing, and conforming herself to a great popular system. Whether she had struggled or not, there was a catch-penny effect about the whole thing which added to the fever in his cheek and made him wish he had money to buy up the stock of the vociferous little boys. (B, p. 372)

Instead of buying up the stock he removes the commodity from the market.

2. The Commerce in Images and the Traffic in Women

Before discussing The Reverberator we can provide a context for Verena: journalism, the actress, the photographic image, advertising. These activities are interrelated forming a distinct sector of the economy and bordering on literary production on one side, and on the social position of women, on the other. James brings the activities together when writing about Sarah Bernhardt:

She is a child of her age - of her moment - and she has known how to profit by the idiosyncrasies of the time. The trade of a celebrity, pure and simple, had been invented, I think, before she came to London; if it had not been, it is certain she would have discovered it. She has in a supreme degree what the French call the génie de la réclame - the advertising genius; she may, indeed, be called the muse of the newspaper.

He continues: "She is too American not to succeed in America", adding another feature to this configuration of the economy of publicity, the leading position of America, which has "brought to the highest development the arts and graces of publicity". 5

This world includes writers as well as actresses. James writing about Rostand in 1901 considers the influence of Hugo and the pressure of

of the economy of publicity:

The form of M. Rostand's style, is it not, broadly speaking, Victor Hugo's style brought down to date, attuned to the age of the interview, the automobile, and the decennial exhibition, the age of the American campaign and Madame Sarah Bernhardt?...is it not practically a fair account of his use of his magnificent master to assert that he has done with him what we do with everything nowadays - has reduced him to the terms of contemporary journalism? It is delightful to get hold of so interesting, so exquisite an instance of a process going on all round us and never so well to be observed, to be caught in the fact, as in a good concrete example. The terms of contemporary journalism more and more impose themselves, announce themselves as, increasingly, irresistibly, the universal, the only terms, and exactly by the same law as that by which so many other modern conveniences have become indispensable, by which new machinery supersedes old, the kodak displaces the camera. They represent the portable, and the portable now is everything; if we have Victor Hugo at all, we must have a Victor Hugo who will go round the globe and be back in Paris by a date....Victor Hugo adapted, adjusted, scheduled and expositionised, Victor Hugo, in short, newspaperised, may be less august and mysterious, but the medium that absorbs him, the great diffusive, assimilative idiom, is unmistakeably enriched. Happy an age, certainly, in which the vulgarisers are of M Rostand's pattern.

If Rostand has not become more of a poet, it is because he could not do so

and remain within the limits of his cosmic boom, remain what I have otherwise called portable, and above all exportable. He is as much of one as is consistent with the boom, the latest, the next exhibition, the universal reporter, the special car, the orbit of Sarah Bernhardt, the state of exposed accessibility, in especial, to audiences ignorant of his language. 6

Journalism has become the universal commodity, imposing its terms on everything, "exactly by the same law", as industries are modernised, and "the kodak displaces the camera". Bernhardt leads us back to Verena and to the contradictions between private and public for the woman who performs. As the actress is the most visible of these women, and known to James, we may turn to her. Julie Holledge has suggested that the actress's position is necessarily ambiguous in a society dominated by men. She will succeed in so far as she reproduces "male images of women. Yet she may be rewarded for this knack of pleasing with the freedom to reject and challenge these fantasies." 7

Holledge discusses the contradiction between the sexual ignorance of many young Edwardian actresses and the public's belief in their promiscuity. This, she argues, led many to marry young, situating themselves in respectability but also in a further contradiction. She quotes Marie Tempest, who married three times, on a marital double-bind:

"My young husband wished me to be both Patti (the famous Victorian singer) and Mrs Beeton. He liked the glamour of my success at the academy, but this was not enough! Oh no! He wished me to throw my career aside and mend socks and fuss about food when I came home." (p.17)

Ellen Terry's son, the producer Edward Gordon Craig had an affair with Isadora Duncan, which ended with him shouting:

"Why don't you stop this? Why do you want to go on stage and wave your arms about? Why don't you stay at home and sharpen my pencils?" (pp.119-20)

The contradiction that emerges from these anecdotes recalls Ransom's desire to domesticate and privatise Verena. They also help locate Sherringham's confused passion for Miriam Rooth in The Tragic Muse (1890). The symmetries of this novel are generated from a pun on representation; Nick Dormer's studio is not a place to see his constituents, unless he wanted to paint their portraits, "a kind of representation with which they scarcely would have been satisfied".⁸ The main characters are all engaged in representation: Miriam as actress, Peter as diplomat, Nick's relation to representation is double, as M.P. and as portrait-painter. Julia is the exception and that characterises her frustration, her attempts to come close to the sphere of power and representation, through salons, through backing Nick, and so on. As Miriam ascends Nick withdraws from politics, both of them devoted to artistic representation. The novel brings ideas of the public into play with its political and theatrical

reference, also through Sherringham's love for Miriam. He notices that Miriam was "always acting; that her existence was a series of parts assumed for the moment, each changed for the next, before the perpetual mirror of some curiosity of admiration or wonder - some spectatorship that she perceived or imagined in the people about her" (TM, ⁷p.177-8). Miriam's identity is her continual role-playing, she, like journalism, subverts the idea of the private. Her

identity resided in the continuity of her personations, so that she had no moral privacy, as he phrased it to himself, but lived in a high wind of exhibition, of figuration - such a woman was a kind of monster, in whom of necessity there would be nothing to like, because there would be nothing to take hold of. (TM, ⁷p.189)

Sherringham's ideas of the actress change under this impression from the "priestess" to the performer; the elasticity of Miriam's face reminds him of the flexibility of the music-hall gymnast.

But what was she, the priestess, when one came to think of it, but a female gymnast, a mountebank at higher wages? She didn't literally hang by her heels from a trapeze, holding a fat man in her teeth, but she made the same use of her tongue, of her eyes, of the imitative trick, that her muscular sister made of leg and jaw. (TM, ⁷p.190)

Miriam becomes not just a successful actress but a celebrity. She is surprised that Nick was not aware of her fame, "'when the shops were full of my photographs'" (TM, ⁸p.44). Gabriel Nash believes that the real drama lies here:

Miriam's publicity would be as big as the globe itself. All the machinery was ready, the platform laid; the facilities, the wires and bells and trumpets, the colossal, deafening newspaperism of the period - its most distinctive sign - were waiting for her, their predestined mistress, to press her foot on the spring and set them all in motion. Gabriel brushed in a large bright picture of her progress through the time and round the world, round it and round it again, from continent to continent and clime to clime; with populations and deputations, reporters and photographers, placards, and interviews and banquets, steamers, railways, dollars, diamonds, speeches and artistic ruin all jumbled into her train. Regardless of expense the spectacle would be thrilling, though somewhat monotonous, the drama - a drama more bustling than any she would put on the stage and a spectacle that would beat everything for scenery. (TM, ⁸p.197)

Sherringham protests that Nash does not see her as a "real producer". Gabriel Nash replies: "'I think of her absolutely as a real producer, but as a producer whose production is her own person'" (TM⁸,p.198)

Miriam discovers "the advertising genius" disseminating herself in images and discourse:

She made almost an income out of the photographers (their appreciation of her as a subject knew no bounds), and she supplied the newspapers with columns of irreducible copy. To the gentlemen who sought speech of her on behalf of those organs she poured forth, vindictively, floods of unscrupulous romance; she told them all different tales, and as her mother told them others yet more marvellous publicity was cleverly caught by rival versions, surpassing each other in authenticity. The whole case was remarkable, was unique; for if the girl was advertised by the bewilderment of her readers, she seemed to every sceptic, when he went to see her, as fine as if he had discovered her for himself. (TM⁸,p.385)

The case is "unique" in that it surrounds Miriam with publicity to such an extent that the spectator can recover a unique, "private" experience when he sees her.

Miriam operates in an identifiable area (the theatre, journalism, photography) but this commerce in images of women finds parallels within London society. Another of James's journalists, Marton Densher in The Wings of the Dove (1902) talks of "the boomable", a category belonging both to society and to journalism:

Anything was boomable enough when nothing else was more so: the author of the 'rotten' book, the beauty who was no beauty, the heiress who was only that, the stranger who was for the most part saved from being inconveniently strange but by being inconveniently familiar, the American whose Americanism had been long desperately discounted... 9

He is thinking, of course, of Milly, but Kate is also being "worked" by Aunt Maud. Kate says to Milly, "'I am - you're so far right as that - on the counter, when I'm not in the shop-window; in and out of which I'm thus conveniently, commercially whisked'" (WD¹⁹,p.279)

Densher draws the features which we have outlined together when he sees that Kate is

living up, every hour, but especially at festal hours, to the 'value' Mrs Lowder had attached to her. High and fixed, this estimate ruled, on each occasion, at Lancaster Gate, the social scene; so that our young man now recognized in it something like the artistic idea, the plastic substance, imposed by tradition, by genius, by criticism, in respect to a given character, in a distinguished actress....Densher saw himself for the moment as in his purchased stall at the play; the watchful manager was in the depths of a box and the poor actress in the glare of the footlights. But she passed, the poor actress - he could see how she always passed; her wig, her paint, her jewels, every mark of her expression impeccable, and her entrance accordingly greeted with the proper round of applause. (WD¹⁰ 34-5)

To say that the field of society is theatrical is normally to oppose artificiality to truth, roleplaying to the real self, and so on. James here reveals not the masking of the self but the performance of a value, a dramatisation of the exchange of women, where Kate must pretend to enter the marriage market in order for her to be valued by her Aunt.

Women are caught in a social duty of representation, performing their values as social actresses rather than agents. Or as Laura says of Selina in A London Life (1889):

Her photographs were not to be purchased in the Burlington Arcade - she had kept out of that; but she looked more than ever as they would have represented her if they had been obtainable there. 10

Beauty in London, comments Vanderbank in The Awkward Age (1899):

"staring, glaring, obvious, knock-down, beauty, as plain as a poster on a wall, an advertisement of soap or whiskey, something that speaks to the crowd and crosses the foot-lights, fetches such a price in the market that the absence of it, for a woman with a girl to marry, inspires endless terrors and constitutes for the wretched pair - to speak of mother and daughter alone - a sort of social bankruptcy. London doesn't love the latent or the lurking, has neither time, nor taste, nor sense for anything less discernible than the red flag in front of the steam-roller. It wants cash over the counter and letters ten feet high. 11

Mr Longdon and Vanderbank have just been looking at Vanderbank's photographs.

The photograph is central to this economy of publicity and to the opposition between the private and the public. The photograph also

bridges metaphorical and historical economies as can be seen in the following quotations from Stephen Heath. The first passage takes off from the nineteenth-century expression "photographic realism":

That realism, however, is precisely a horizon, wanted and envisaged - believed in - as a kind of potential of quotation (the photograph can indeed be quickly developed in the nineteenth century as a market in tokens of reality-itself-in-its-absolute-identity), a kind of basic currency of the real (thus the photograph becomes the very money of reality which in turn is its guarantee and standard), but as potential and a currency to be used, to be invested - and, in fact, realized - in specific projects. 12

One can use the terms of this language to outline ideological projects within this currency of the photographic, for example, an investment in images of women. We can give such a phrase a history however, materialize this metaphor:

Photography is quickly linked with pornography in the nineteenth century and a full-scale commerce of images rapidly developed (The Times of 20 April 1874 reports a police raid on a London shop in which 130,248 obscene photographs were seized, plus 5,000 stereoscopic slides) and then extended into one of films with the coming of cinema, moving photographic images. 13

The implications of this "currency of the real", taken with "a full-scale commerce of images" seem linked to our modernity, and Susan Sontag has eloquently sketched some implications of the mass production and consumption of images. She concludes her On Photography with a plea for an ecology of images. ¹⁴ Heath suggested photographs as "the very money of reality" and this can be related back to my discussion of journalism as universal commodity, James's point about the reduction of everything to the terms of journalism. Where Sontag writes of an ecology of images, James suggests the need for thrift in the face of journalism's global consumption of the world. He is reviewing, in 1898, Harding Davis's A Year from a Correspondent's Note-Book:

it is the last work of alert, familiar journalism, the world-hunger made easy, made, for the time, irresistible, placed in everyone's reach. It gobbles up with the grace of a sword-swallower the showiest events of a remarkably showy year - from

the coronation of the Russian Emperor to the Jubilee of the British Queen, taking by the way the inauguration of a President, the Hungarian Banderium, the insurrection of the Cubans, and the defeat of the Greeks. It speaks of the initiation of the billion, and the span seems, for some reason, greatest when it starts from New York. Budapest "has the best club in the world, the Park Club" - that has the air, on the surface, of a harmless phrase enough; but I seem to recognise in it a freedom of consumption that may soon throw one back on all one's instincts of thrift." 15

The photograph renders the opposition between the private and the public problematic through its function in defining those areas. As a form of recording our experiences, our families, our loves, the photograph seems as private as our memories, at the same time the photograph circulates in public space and functions within bureaucracy. Roland Barthes has written of the photograph in terms that match James's:

the age of Photography corresponds precisely to the explosion of the private into the public, or rather into the creation of a new social value, which is the publicity of the private: the private is consumed as such, publicly (the incessant aggressions of the Press against the privacy of stars and the growing difficulties of legislation to govern them testify to this movement). But since the private is not only one of our goods (falling under the historical laws of property), since it is also the absolutely precious, inalienable site where my image is free (free to abolish itself), as it is the condition of an interiority which I believe is identified with my truth...I must, by a necessary resistance, reconstitute the division of public and private: I want to utter interiority without yielding intimacy. I experience the Photograph and the world in which it participates according to two regions: on one side the Images, on the other my photographs...16

Earlier in this argument Barthes writes: "The 'private life' is nothing but that zone of space, of time, where I am not an image, an object. It is my political right to be a subject which I must protect." 17

The final section of this chapter will discuss James's "The Private Life" and the twists it gives to subjectivity. Having seen the centrality of the photograph to ideas of the public and the private and to the economy of these spheres, we can turn to the related topic of advertising.

Chad and Strether, towards the close of The Ambassadors (1903),

discuss advertising. Chad:

had been getting some news of the art of advertisement. He came out quite suddenly with this announcement....He appeared at all events to have been looking into the question and had encountered a revelation. Advertising scientifically worked presented itself thus as the great new force. "It really does the thing, you know".

One thing we can note, which will be encountered again, is the meeting in advertising of art and science. Strether replies:

"Affects, you mean, the sale of the object advertised?"

"Yes - but affects it extraordinarily; really beyond what one had supposed. I mean of course when it's done as one makes out that, in our roaring age, it can be done. I've been finding out a little...It's an art like another, and infinite like all arts." He went on for the joke of it - almost as if his friend's face amused him. "In the hands, naturally, of a master. The right man must take hold. With the right man to work it c'est un monde." 18

This art/advertisement parallel is systematic, Wells, for example in Tono-Bungay (1909) develops the comparison. Ewart, George's artist friend, talks of the poetry of Tono-Bungay: "'And it's not your poetry only. It's the poetry of the customer too. Poet awakening to poet - soul to soul. Health, Strength and Beauty - in a bottle - the magic philtre! Like a fairy-tale...'" 19 He meets George's uncle, the man behind Tono-Bungay, and talks to him of "the poetry of commerce":

"You are artists. You and I, sir, we can talk, if you will permit me, as one artist to another. It's advertisement has done it. Advertisement has revolutionised trade and industry; it is going to revolutionise the world. The old merchant used to tote about commodities; the new one creates values. Doesn't need to tote. He takes something that isn't worth anything - or something that isn't particularly worth anything, and he makes it worth something. He takes mustard that is just like anybody else's mustard, and he goes about saying, shouting, singing, chalking on walls, writing inside people's books, putting it everywhere, "Smith's Mustard is the Best". And behold it is the Best!" (pp.129-30)

He continues:

"It's just like an artist; he takes a lump of white marble on the verge of a lime-kiln, he chips it about, he makes - he makes a monument to himself - and others - a monument the world will not willingly let die." (p.130)

He cites the example of patent grain foods, "what the Americans call

cereals", he asks if he is right in thinking them sawdust, George's uncle believes some to be spoiled grain.

"Say it's spoiled grain. It carries out my case just as well. Your modern commerce is no more buying and selling than - sculpture. It's mercy - it's salvation. It's rescue work! It takes all sorts of fallen commodities by the hand and raises them. Cana isn't in it. You turn water - into Tono-Bungay." (p.131)

He continues in a way that is interesting from the point of view of the idea of the protestant work ethic. He suggests that George wants "everything to go to a sort of predestinated end; he's a Calvinist of Commerce". He compares George and his uncle: "Offer him a dustbin full of stuff; he calls it refuse - passes by on the other side. Now you, sir - you'd make cinders respect themselves." (p.131) ²⁰

The question arises of what the art/advertising comparison implies for fiction, for the novel that contains that comparison. What does the fictitious commodity Tono-Bungay suggest about the fictional and commodity status of Tono-Bungay? The creation of value and of belief, the fabrication of something out of nothing, the rescue of the worthless, the processes are extended to society at large. George talks of his uncle's wealth at the height of his boom:

he created nothing, he invested nothing, he economised nothing. I cannot claim that a single one of the great businesses we organised added any real value to human life at all. Several, like Tono-Bungay, were unmitigated frauds by any honest standard, the giving of nothing coated in advertisements for money. (p.180)

Why did he obtain "unmanageable wealth and power and real respect"?

It was all a monstrous payment for courageous fiction, a gratuity in return for the one reality of human life - illusion. We gave them a feeling of hope and profit; we sent a tidal wave of water and confidence into their stranded affairs. 'We mint Faith, George', said my uncle one day. "That's what we do. And by Jove we got to keep minting! We have been making human confidence ever since I drove the first cork of Tono-Bungay."

"Coining" would have been a better word than minting! (p.181)

George compares his uncle's prospectuses to bank reserves and police

forces neither of which could "make good" if all that they guaranteed was demanded of them. "The whole of this modern mercantile investing civilisation is indeed such stuff as dreams are made of" (p.181) Society is a fiction. He lists the attributes of their power and their conspicuous consumption: "and beneath it all, you know, there was nothing but fictitious values as evanescent as rainbow gold" (p.182). Well's attack on the plutocracy, on advertising, and on conspicuous consumption - George says at the end the story could have been called Waste - suggests that if the fiction of society, of financiers, policemen, advertising, creates confidence and belief, his fiction sets out to crack that confidence.

James's friend Howells confronted the fiction/advertising relationship in a playful article, "The Art of the Adsmith", written as a conversation between the author and friend, prompted by a book, Good Advertising. Howells makes the comparison to begin with on the basis of reflection and representation: "the adsmith seems to have caught the American business tone, as perfectly as any of our novelists have caught the American social tone".²¹ His friend points out that the adsmith's art is "on a level with fiction pecuniarily", to which Howells wonders if it is a branch of fiction. The article continues into prophecy, Howells talks of the 'prodigious increase of advertising' within the last twenty-five years: "Evidently, it can't keep on increasing at the present rate. If it does, there will presently be no room in the world for things; it will be filled up with the advertisements of things". Howells imagines "some silent electrical process" being invented to impart advertising without words, and the piece closes with a view of advertising as something akin to the Wagnerian total art-work: "The adsmith may be the supreme artist of the twentieth

century. He may assemble in his grasp, and employ at will, all the arts and sciences." ²² Having sketched out the material and metaphorical economies that bind women to representation and the creation of desires and values, and that disrupt ideas of the private and the public, we can turn to another of James's confrontations with publicity. ²³

3. The Reverberator: We'll see who's private then!

James's journalists in their attempt to turn everything into discourse become like commodities themselves. Henrietta Stackpole in The Portrait of a Lady (1881) is seen by Ralph as being "as crisp and new and comprehensive as a first issue before the folding. From top to toe she had probably no misprint....she struck him as not at all in the large type, the type of horrid 'headings', that he had expected". And Gilbert Osmond asks: "Do you know what she reminds me of? Of a new steel pen - the most odious thing in nature. She talks as a steel pen writes; aren't her letters, by the way, on ruled paper?". ²⁴ George Flack in The Reverberator (1888) is as much a creature of print and commerce.

He was not a particular person, but a sample or memento - reminding one of certain 'goods' for which there is a steady popular demand. You would scarcely have expected him to have a name other than that of his class: a number, like that of the day's newspaper, would have been the most that you would count on, and you would have expected vaguely to find the number high - somewhere up in the millions. As every copy of the newspaper wears the same label, so that of Miss Dossan's visitor would have been "Young commercial American". ²⁵

Flack presents a problem for the ideology of the novelistic, for psychological realism, "not a particular person" but a reproduced commodity". James conflates Flack's private and public life neatly condensed here in a pun:

the correspondent of the Reverberator renounced the effort to put Mr Probert down. They all went out together, and the professional impulse, usually so irresistible in George Flack's mind, suffered a modification. He wanted to put his fellow-visitor down, but in a more human, a more passionate sense. (R,p.47)

Flack literalises this pun with his article about Probert's family, putting him down in both print and pride.

Flack's proposal to Francie also includes praise of the Reverberator, and his vision of the future of journalism: "The effect of this would have been droll to a listener, the note of the prospectus mingling with the accent of passion" (R,p.60 my italics). The public and private are mingled in his speech, his desire and the new journalism, thus the speech becomes a symptom of the future he envisages, the extinction of the private.

"...I'm going for the secrets, the chronique intime, as they say here; what the people want is just what isn't told, and I'm going to tell it. Oh, they're bound to have the plums! That's just about played out, any way, the idea of sticking up a sign of 'private' and thinking you can keep the place to yourself. You can't do it - you can't keep out the light of the Press. Now what I am going to do is to set up the biggest Lamp yet made and to make it shine all over the place. We'll see who's private then! I'll make them crowd in themselves with the information, and as I tell you, Miss Francie, it's a job in which you can give me a lovely push." (R,p.61)

By linking journalism and desire in George Flack, James suggests a deconstruction of the opposition of private and public. I will argue that he performs such a deconstruction in "The Private Life" where a Derridean turn is given to this discussion. For the moment we can notice that Flack defends his article to Francie by pointing to a difference inherent in writing.

"You put in things I never said. It seems to me it was very different", the girl remarked.

"Everything is different when it's printed. What else would be the good of papers?" (R,p.177)

Flack connects journalism to literature: "'Well, it's all literature,' said Mr Flack; 'it's all the press, the great institution of our time. Some of the finest books have come out first in the papers. It's the

history of the age'" (R,p.118). However the differences that print generates are perhaps a closer connection.

What is interesting about Flack's vision, beyond the question of the extinction of the private, is his idea of the complicity of his subjects ("I'll make them crowd in themselves with the information"). The problem of the total conflation of public and private can be connected to ideas of opposed positions, such as those found in Q.D.Leavis's "Fleet Street and Pierian Roses". She compares Ford Madox Ford's Return to Yesterday (1931) with Bernard Falk's He laughed in Fleet Street (1933).

Ford's word of letters and art, of the humane values, could exist apart, sure of superiority and privilege; that stopped, with Return to Yesterday in 1914, and in the latter half of Falk's memoirs, which carry on to 1933 with a picture of our own time, we see the supression of all that Conrad and Henry James stood for by the Fleet Street ethos. 26

For Leavis there is no doubt of where Conrad and James stood, in her own time the opposition, to her dismay, is crumbling.

Ford and Falk, Conrad and Lewis Hind, could not find one spot of common ground; there was no doubt where they stood or what they stood for. But Falk's picture ends with Northcliffe House besieged by the more promising of the post-War litterateurs. Now that the Bright Young People of that period have scrambled into the Sunday Referee and the really young take English honours at the older universities as the first step to a post on the Daily Mail, and the spirit of The Good Companions has replaced the more fastidious code of pre-War novelists - it is difficult to tell who is on which side, and hard enough to make out even which side is which. 27

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It Leavis sees a betrayal of responsibility by writers, we can also suggest that Flack's vision of society publicising itself is later fulfilled. Martin Green suggests that Hannen Swaffer was the first social columnist writing from inside society. In 1926 the Sunday Express introduced the first signed column, Lord Castlerosse's; in 1927 the Weekly Dispatch introduced Lady Eleanor Smith's, and the Sunday News Lord Donegall's; later Lord Kinross got his own column. Green also writes about the way Cecil Beaton and the Sitwells publicised each other, and of the knowledge of journalism of this circle. The

Sitwells getting Tom Driberg a job as gossip columnist for the Daily Express, and nearly obtaining Harold Acton a post as reviewer on the New Statesman.²⁸

However; my point is not so much that Flack is proved right or that James can be seen as prophetic but that the Leavises' conviction on knowing where people stand does not fit the history of the shifting ground that is the relation of journalism to literature. Q.D.Leavis sees clearly what is happening in her time but misses the interrelations of journalism and fiction in the careers of, say, Lawrence, James, Ford, Conrad, and if we go back to Dickens and Thackeray her argument obviously collapses. It would appear that journalism and fiction erode the distinction between public and private and between each other, blurring any idea of given and discrete regions (James's world and the Fleet Street Ethos). A mobilisation of James against Fleet Street has to take into account both his work in journalism and his representation of journalists. Where private and public still seem clearly divided is in the sentiments of James's letters, however the whole process of our reading these letters, our feeling that it is a valid and useful critical task is another process that renders the private both public and problematic.

4. The pen and the person.

James writing of Du Maurier's failing sight to Elizabeth Boot, adds: "Don't repeat this - please; I have such a horror in the U.S.A. of everything getting into the papers".²⁹ James worries about the four copies of Alice James's diary that Katherine Loring printed; he writes to his brother of being "intensely nervous and almost sick with terror

about possible publicity, possible accidents, reverberation etc....with the fearful American newspaper lying in wait for every whisper, every echo" (letter to Mr and Mrs William James, May 28th, 1894, pp.479-80). This anxiety is related to personal exposure, confidences broken through print, however James also writes more generally against journalism. The germ of The Reverberator was May Marcy McClellan, the daughter of a Civil War general, writing a gossipy letter to the New York World about Italian society, which was felt to have betrayed hospitality.

They have lived...as the great McClellan's family (though why so great I know not) in such an atmosphere of newspaper publicity and reporterism that they have lost all sense of perspective and proportion...But good heavens, what a superfluous product is the smart, forward, over-encouraged, thinking-she-can-write-and-that-her-writing-has-any-business-to-exist American girl! (letter to Mrs. Bronson, 15th Jan 1887, p.155)

Where James's denunciations of journalism seem the most sympathetic are his reactions to the Hearst press and their propaganda before the outbreak of war between Spain and the United States. He writes to William:

I see nothing but the madness, the passion, the hideous clumsiness of rage, of mechanical reverberation; and I echo with all my heart your denouncement of the foul criminality of the screeching newspapers. They have long since become, for me, the danger that overlaps all others. 30

However the note that is most associated with James's views of journalism is struck in a letter to Howells: "I have a morbid passion for personal privacy and a standing quarrel with the blundering publicities of the age." 31

The literary world, as we have seen in Chapter Seven, was analysed by James in terms of a fragmentation of publics and the circulation of the author rather than the text, the rise of the writer as celebrity. His defence of the private in letters about the literary world splits the public. For example, he commiserates with Gosse over an attack on the latter in the Quarterly Review, saying that Gosse had suffered

under a "modern torture - the assault of the newspaper", in other words, publicity, saying also that Gosse had the sympathy of "the whole mass of the public d'élite" (letter to Edmund Gosse, Oct. 26 1886, p. 137). There is on the one side, publicity, and on the other the public d'élite. James's letter to his brother about Guy Domville says the play was "a rare and distinguished private success and scarcely anything at all of a public one", explaining private as meaning with the cultivated and intelligent, as opposed to "the vast English Philistine mob - the regular 'theatrical public' of London, which, of all the vulgar publics London contains, is the most brutishly and densely vulgar" (letter to Mr and Mrs William James, Feb 2nd 1895, pp. 515-6). What has happened is that one portion of the public - the public d'élite - has become identified with the private, and this situation can lead us to the position of the literary critic.

The literary critic through biography or psychology constructs the author. In James's case we have the irony of the private being discovered as a theme of his, of his critique of the machinery of publicity being reduced to his aesthetic distaste for vulgarity, these themes being connected to larger separations, the artist's withdrawal from life and so on, and these themes discovered through a writer's personal letters. The irony is never confronted by, for example, Leon Edel, that he is actually fulfilling James's fears. It is an irony however that James was certainly aware of. James wrote to Gosse about Pater's "most exquisite literary fortune":

to have taken it out all, wholly, exclusively, with the pen (the style, the genius) and absolutely not at all with the person. (letter to Gosse, 13 Dec 1894, p. 492)

He was aware of a systematic shift of attention from pen to person within critical discourse. Prompted by Ernest Daudet's biography

of Alphonse Daudet, James writes:

there is little to please us in the growing taste of the age for revelations about the private life of the persons in whose works it is good enough to be interested. In our opinion, the life and works are two very different matters, and an intimate knowledge of the one is not at all necessary for a genial enjoyment of the other. A writer who gives us his works is not obliged to throw his life after them... 32

The question of privacy and of the critic's pursuit of the author is taken up in an article on Stevenson's letters:

Nothing more belongs to our day than this question of the inviolable, of the rights of privacy and the justice of our claim to aid from editors and other retailers in getting behind certain eminent of defiant appearances; and the general knot so presented is indeed a hard one to untie.

He continues:

There is no absolute privacy - save of course when the exposed subject may have wished or endeavoured positively to constitute it...One may hold both that people - that artists perhaps in particular - are well advised to cover their tracks, and yet that our having gone behind, or merely stayed before, in a particular case, may be a minor question compared with our having picked up a value. 33

Writing on George Sand he turns this question into a game or struggle, calling for "a regular organisation of the struggle":

The reporter and the reported have duly and equally to understand that they carry their life in their hands. There are secrets for privacy and silence; let them only be cultivated on the part of the hunted creature with even half the method with which the love of sport - or call it the historic sense - is cultivated on the part of the investigator....Then at last the game will be fair and the two forces face to face...Then the cunning of the inquirer, envenomed with resistance, will exceed in subtlety and ferocity anything we to-day conceive, and the pale forewarned victim, with every track covered, every paper burnt and every letter unanswered, will, in the tower of art, the invulnerable granite, stand, without a sally, the siege of all the years. 34

The tower of art is not an ivory retreat but a granite symbol of struggle. George Sand, of course, poses the same kind of problems as Norman Mailer today; the personal myth, the publicity of the private life. Elsewhere James notes on Sand:

We deal here, I think, with something very different from the usual tittle-tattle about "private" relations, for the simple reason that we deal with relations foredoomed to publicity by the strange economy involved in the play of genius itself.

Nothing was ever less wasted, from beginning to end, than all this amorous experience and all this luxury of woe. 35

Critics and writers are involved in a game to penetrate or protect the private. Literary critics turn private letters into themes of the private life and teach in public institutions about the virtues of the inner life. Tony Davies in an amusing survey of the teaching of English looks at examination questions. From one paper he discovers recurrent oppositions between retreat and service, private and public, the writer's art and his time, suggesting that the frequency of these oppositions testifies to the predicament of the liberal academic rather than the writer. 36

5. The Papers: drawing the line

In The Papers (1903), the journalists are more sympathetically represented and more akin to James's struggling writers. In this nouvelle James repeats the themes of the private and the public, for example, in the initial description of Maud Blandy an opposition is set up which the narrative then subverts:

Maud Blandy drank beer - and welcome, as one may say; and she smoked cigarettes when privacy permitted, through she drew the line at this in the right place, just as she flattered herself she knew how to draw it, journalistically, where other delicacies were concerned. 37

Drawing the line journalistically becomes Howard Bight's ethical responsibility, nor only a public duty but a private gamble as Maud promises to reject him if the line is not satisfactorily drawn. However this line is based on privacy, as is Maud's smoking, and as privacy is eroded or exploited in discourse the nouvelle demonstrates that there are not two discrete regions to be separated.

We have seen how George Flack and Henrietta Stackpole are formed by commodities and discourse; Maud Blandy is "fairly a product of the

day...she was really herself, so far at least as her great preoccupation went, an edition, an "extra-special" (P,p.14-5). The character who has however fully reached the discursive commodity status sought by Selah Tarrant is Sir A.B.C.Beadel-Muffet K.C.B., M.P.:

He was universal and ubiquitous, commemorated, under some rank rubric, on every page of every public print every day in every year, and as inveterate a feature of each issue of any self-respecting sheet as the name, the date, the tariffed advertisements. He had always done something, or was about to do something, round which the honours of announcement clustered, and indeed, as he had inevitably thus become a subject of fallacious report, one half of his chronicle appeared to consist of official contradiction of the other half. His activity - if it had not better been called his passivity - was beyond any other that figured in the public eye, for no other assuredly knew so few or such brief intermittences. (P,p.18)

Beadel-Muffet overturns the line drawn between active and passive, and does this through work. Although he doesn't do anything, making this passivity public involves labouring in the economy of publicity:

It was after all not true that a man had done nothing who for ten years had so fed, so dyked and directed and distributed the fitful sources of publicity. He had laboured, in this way, like a navvy with a spade; he might be said to have earned by each night's work the reward, each morning, of his small spurt of glory. (P,p.19)

In this economy, as in theories of other economic activity, it is scarcity which produces value, thus Beadel-Muffet's omnipresence gives a low value to the journalistic material concerning him. According to Howard he is "tariffed low - having a value, apparently, that money doesn't represent. He's always welcome, but he isn't always paid for" (P,p.25). He is a parallel to earlier points about photographs as the money of the real, and journalism as the universal commodity. He is certainly universal:

He has been in everything, of everything, at everything, over everything, under everything, that has taken place for the last twenty years. He's always present, and, though he never makes a speech, he never fails to get alluded to in the speeches of others. That's doing it cheaper than anyone else does it, but it's thoroughly doing it - which is what we're talking about. (P,p.23)

His onnipresence suggests to Maud the problem of a necessary absence, of Beadel-Muffet's possible need to escape publicity.

Mortimer Marshal, the writer of "that 'littery' ply Corisanda" (P,p.37) presents a contrasting case. Maud interviews him at home, surrounded by the signs of publicity, "the photographic, the autographic elements", yet Maud cannot place her interview (P,p.28). Mortimer Marshal's "eighty-three photographs, and all in plush frames" (P,p.30) testify to his investment in the circulation of images. He also subscribes "to thirty-seven 'press-cutting' agencies in England and America" (P,p.38). Howard and Maud appreciate the symmetry between the potentially required escape of Beadel-Muffet and Marshal's absence from print and desire for publicity. Howard is assumed by Maud to be helping Beadel-Muffet, when she does not meet her friend in the Strand she is certain that Beadel-Muffet "and his affairs would partly account for Bight's whirl of absence" (P,p.51 my italics).

Howard sees a paradox in Beadel-Muffet's "desire for a greater privacy worked through the Papers themselves" (P,p.59). Beadel-Muffet's flight, his absence, only increases his discursive presence:

If it had not been a disaster, Beadel-Muffet's plunge into the obscure, it would have been a huge success; so large a space did the prominent public man occupy, for the next few days, in the Papers, so near did he come, nearer certainly than ever before, to supplanting other topics. (P,p.67)

His absence suggests that his position could be vacant. As Howard and Maud suspect Beadel-Muffet's suicide:

here was poor Mortimer Marshal undeterred, undismayed, unperceiving, so hungry to be paragraphed in something like the same scale, that, for the very blindness of it, he couldn't read the lesson that was on the air, and scrambled, to his utmost, towards the boat itself that ferried the warning ghost. (P,p.75)

Bight attempts to show Marshal the price of the publicity. In response to Bight's question - would Marshal pay for publicity with his life? - Marshal hesitates:

"Certainly one would like to feel the great murmur surrounding one's name, to be there, more or less, so as not to lose the sense of it, and as I really think, you know, the pleasure; the great city, the great empire, the world itself for the moment,

hanging literally on one's personality and giving a start, in its suspense, whenever one is mentioned... (P,p.82)

Howard points out the impossibility of eating your cake and having it. He also demonstrates that Beadel-Muffet subverts the distinction between presence and absence: "'His absence, you may say, doubles, quintuples, his presence'" (P,p.84) Marshal's response is to worry about the price: "'It's awfully interesting to be so present. And yet it's rather dreadful to be so absent'" (P,p.84). Howard claims that he and Maud make a study of the market conditions of publicity:

"...the laws - so mysterious, so curious, so interesting - that govern the great currents of public attention. They're not wholly whimsical - wayward and wild; they have their strange logic, their obscure reason - if one could only get at it! The man who does, you see - and who can keep his discovery to himself! - will make his everlasting fortune, as well, no doubt, as that of a few others. It's our branch, our preoccupation, in fact, Miss Blandy's and mine - this pursuit of the incalculable, this study, to that end, of the great forces of publicity. (P,p.86)

The discussion of the laws of presence, absence, and publicity ends with "the howl of the Strand", "news of the absent" and the death of Beadel-Muffet..

The Papers investigates an economy of publicity that both structures and subverts certain oppositions: public/private, presence/absence, active/passive, work/leisure. ³⁸ Presence and absence are active in structuring the nouvelle's own economy. Howard writes up tea at Mortimer Marshal's club as "Personal Peeps - Number Ninety-Three: a Chat with the New Dramatist" (P,p.52). Maud feels this piece to be "journalism of the intensest essence":

a column concocted of nothing, an omelette made, as it were, without even the breakage of the egg or two that might have been expected to be the price. The poor gentleman's whereabouts at five o'clock was the only egg broken, and this light and delicate crash was the sound in the world that would be sweetest for him. (P,p.53)

The problem for the reader is that this content-less state also describes:

The Papers, whose story concerns the withholding of a story. More

exactly, and more relevantly for the reader's plight, it concerns the refusal to exchange stories. Two stories are withheld, what Horace knows about Beadel-Muffet and what Mrs Chorner told Maud. She refuses to reveal her knowledge:

"You know how little you've ever told me, and you see how, at this instant, even while you press me to gratify you, you give me nothing. I give", she smiled - yet not a little flushed - "nothing for nothing". (P,p.114)

Howard asks "Ah, but why should you know?", and defines the conditions for knowledge as literary ones, concerning readers, spectators, not themselves.

"I can understand your needing to, or somebody's needing to, if we were in a play, or even, though in a less degree, if we were in a tale. But since, my poor child, we're only in the delicious muddle of life itself - !" (P,p.115)

The exchange with the reader is blocked and their exchange relocates itself not on the level of knowledge but in a kiss and a plan to marry. They dismiss the story of Beadel-Muffet, he has by now returned. They consider his story, whether it would make a play or tale; Howard feels that though it is good it is not good enough. Maud agrees, "this is good, but it has bad holes. Who was the dead man in the locked hotel room?" (P,p.122). These details, says Howard, will be explained in the papers. The "great hole" is the possibility that Beadel-Muffet "really had no reason" (P,p.122). The Papers is left with these holes in it, suggesting the form of the detective or sensation novel but withholding their satisfactions. The "locked room, finally with the police present, forced open, of the first hotel at Frankfort-on-the-Oder" (P,p.91) leads to a mysterious corpse rather than an illuminating clue.

If presence and absence function in the textual economy with its holes in the narrative, and in the economy of publicity, they also structure the city. Alan Trachtenberg writing on Stephen Crane's "City Sketches", suggests that: "The city and its obsessive characters are like a book that does not permit itself to be read." ³⁹ He quotes a brilliant

observation of Sartre's on Sue's The Mysteries of Paris: the city derives its reality "'from the ubiquity of its absence. It is present in each of its streets insofar as it is always elsewhere'" and Trachtenberg comments:

Experienced as an absence, as radically incomplete in any of its moments, the city thus invites pursuit, requires investigation, invasion of other spaces. The image of an impenetrability that provokes quest settled into urban culture, shared in different ways by poets, journalists, and social reformers in Europe and America. (p.139)

This applies to much more of James's work than The Papers, the Paris of The Ambassadors, the London of The Princess Casamassima and its preface, but it reveals an interconnection between The Papers, journalism, and the city. Philip Fisher has argued for a correspondence between the experiences of the city and of reading a newspaper: "The front page of a newspaper is itself a crowd, a present together mass of individuals, strangers to one another....The newspaper is a training ground for the crowd and the city, the place where the habits of perception and imperception are formed and steadied. Explicitly the newspaper is an image of the total structure of the city itself".⁴⁰

The newspaper, the mysteries of the city, the cryptic narrative, photographs, the private and the public: all these themes suggest the work of Walter Benjamin. "Coffee-house life habituated the editors to the rhythm of the news service even before its machinery had been developed".⁴¹ By the time of Beadel-Muffet the machinery is ubiquitous but we can note the reliance on "pothouses", and Marshal's enthusiasm to be taken to one, feeling it the right milieu to discuss journalism. The nouvelle revolves around the pothouse and the Strand and this location is itself placed by Benjamin's work on Baudelaire.

The assimilation of a man of letters to the society in which he lived took place on the boulevard in the following fashion. On the boulevard he kept himself in readiness for the next incident, witticism, or rumour. There he unfolded the full fabric of his

connections with colleagues and men-about-town...On the boulevard he spent his hours of idleness which he displayed before people as part of his working hours. He behaved as if he had learned from Marx that the value of a commodity is determined by the working time socially necessary to produce it. In view of the protracted periods of idleness which in the eyes of the public were necessary for the realization of his own labour-power, its value became almost fantastic. (p.29)

Benjamin groups his perceptions about literary production and the city around the figure of the flaneur: "Baudelaire knew what the true situation of the man of letters was: he goes to the marketplace as a flaneur, supposedly to take a look at it, but in reality to find a buyer" (p.34).⁴²

Although this is where Maud draws her line, refusing to find a buyer, Benjamin's idea of the street and the flaneur provides a social and material instance of the confusion of public and private:

The street becomes a dwelling for the flaneur; he is as much at home among the facades of houses as a citizen is in his four walls. To him the shiny, enammelled signs of businesses are at least as good a wall ornament as an oil painting is to a bourgeois in his salon. The walls are the desk against which he presses his notebooks; news-stands are his libraries and the terraces of cafes are the balconies from which he looks down on his household after his work is done. (p.37)

The relationship between Maud and Howard develops within social public space (the pothouse, the Strand, the park) rather than the drawing-room, the country-house, the garden. In their relationship and their chosen career they domesticate the public even as their writing publicises the domestic, tea with Marshal and so on. There is even a certain English debate about this space, beyond the debates about housing and crime and the opening up of the city, there is a literary discussion about the relative absence of this space for a man of letters. George Moore returning from Paris, from aesthetic debate with symbolists, realists, naturalists, and from the site of these debates "the real French academy, the cafe", praises the English equivalent, the tavern, while mourning its absence.

Some seventy years ago the Club superseded the Tavern, and since then all literary intercourse has ceased in London. Literary clubs have been founded, and their leather arm-chairs have begotten Mr. Gosse; but the tavern gave the world Villon and Marlowe....This is the genesis of the Club - out of the Housewife by Respectability. 43

A detailed comparison of James and Benjamin would founder on the political, cultural, and historical differences of their works and their historical situation. However we can see shared figures and themes; the flaneur and, above all, the collector, and a certain sensitivity of vision, a clarity of reading things as texts (The Spoils of Poynton, The Ivory Tower). There is a similar combination of mysticism and materialism when writing about history however dissimilar the ends of that writing may be. Consider The Sense of the Past and Ralph's book "An Essay in Aid of the Reading of History": the language of Ralph's historical desire may find its match in Benjamin. Ralph's desire:

to scale the high wall into which the successive years, each a squared block, pile themselves in our rear and look over as nearly as possible with the eyes of sense into, unless it should rather be called out of it, the vast prison yard. 44

Of course Ralph's desire, to return, to see and feel history exactly as it was, is precisely the opposite of Benjamin's active construction of history within the present and for the present, but what I am suggesting is a sympathy in the language, a recognition in those blocks of stones and in that ambiguous prison-yard - is it the present or the past? - a correspondence between the texts of Benjamin and James. The following passage, again about Ralph and history, seems saturated with Benjamin's language:

Recovering the lost was at all events on this scale very much like entering the enemy's lines to get back one's dead for burial; and to that extent was he not, by his deepening penetration, contemporaneous and present? "Present" was a word used by him in a sense of his own and meaning as regards most things about him markedly absent. It was for the old ghosts to take him for one of themselves. 45

We can note presence and absence blurring in the historical, as with the journalistic, search.

However where the work of James and Benjamin may coincide, where we can splice them together, is in the street's mingling of the domestic and the public. James remembering the Paris of his youth, not too historically distant from Baudelaire's, seizes on:

the note of diffused sociability and domestic, in fact more or less aesthetic, ingenuity, with the street a perpetual parlour or household centre for the flirting, pausing, conversing little bourgeoisie or ouvriere to sport, on every pretext and in every errand, her fluted cap, her composed head, her neat ankles and her ready wit. 46

The street and the house blur and swap positions in "A New England Winter" (1884). Florimond Daintry has been gently mocked by James for his "eye", his aesthetic vision; in a long description of Boston's Beacon Street, his eye is joined by James's, and the vision corresponds with Benjamin's. The passage begins with the New England sun and air domesticated for the street:

The long straight avenue lay airing its newness in the frosty day, and all its individual facades, with their neat, sharp ornaments, seemed to have been scoured, with a kind of friction, by the hard, salutary light....There was something almost terrible in the windows; Florimond had forgotten how vast and clean they were, and how, in their sculptured frames, the New England air seemed, like a zealous housewife, to polish and preserve them.

As Florimond looks in, ladies and groups of children look out; statuettes and vases are glimpsed which "enabled the passer to construct, more or less, the room within - its frescoed ceilings, its new silk sofas, its untarnished fixtures."

This continuity of glass constituted a kind of exposure, within and without, and gave the street the appearance of an enormous corridor, in which the public and the private were familiar and intermingled. But it was all very cheerful and commodious, and seemed to speak of diffused wealth, of intimate family life, of comfort constantly renewed. 47

It is as if the overturning of one opposition implies the destabilisation of others, not just the public and private, but within and without.

6. From the State to "The Private Life"

We have seen how journalism is connected to the opposition of the public and the private, and to the subversion of that opposition: in its writing, in its involvement in an economy of publicity, in the relationships of journalists, in its literary and urban milieu. In this, the final section, I will sketch a further context, that of State practices and sexuality, concluding this chapter with two brilliant tales where James relegates a neat opposition of the private and the public precisely to the realm of fantasy.

We have seen that the question of the public and the private involves factors as social and material as the city, the cafe, the street, and also an economy of publicity, a material and metaphorical investment in and circulation of images. Perhaps the context that is most obvious for this opposition is the economic and political one which involves public ownership, privatisation, and so on, in short, the question of the State. Helen Lynd has charted the increase in State initiatives and interventions in the 1880s. Her main argument is that while economic liberalism, laissez-faire, individual enterprise, and freedom of contract, had been breached continuously throughout the nineteenth century, it was only in the 1880s that the implications of these breaches began to effect theories of economic and social organisation, and that laws concerning factories, for example, became seen not as temporary measures interfering with economic laws, but planned social strategies. The actual word "collectivism", she points out, only appears in Murray's dictionary in 1880.⁴⁸

Collective organisation and planning had arrived before 1880:

Employers' associations planning for the domestic and foreign market, joint stock enterprises, factory legislation, trade unions with legal status - all these violations of economic liberalism had, with no clear recognition of their implications, made their appearance by the beginning of the 'eighties. (p.60)

Her point is that this ideology became increasingly, publicly, unable to answer to the state of the economy and the problems of the social.

To deal with the problems of an England which had become an empire of 8,000,000 square miles and 268,000,000 people, an England of close intra-communication, predominantly urban, an England of chronic unemployment and poverty, of joint stock companies, the Railway Ring and the Bank of England - the dominant class, governing England and expressing its philosophy, had available as a formulated philosophy belief in individual enterprise, in laissez-faire. (p.67)

Ever since the first factory act of 1802, laissez-faire had been modified and state control extended, but laws were generally cast as deviations, necessary exceptions. With the 1880s and the emergence of socialist groupings and ideas, with the increasing knowledge of the problems of the unemployed, of housing of factory conditions, with the great number of reports and Royal Commissions, and legislation extending the state, with municipal reform, social action and planning become theorised not as a deviation from 'economic laws' but as an alternative.

Alongside this extension of the State and its necessary redefinition of the public, we have an explosion disrupting the private. The trial of Oscar Wilde, new legal definitions of incest, the emergence of feminism, the emergence also of psychoanalysis, the end of the nineteenth century sees the fissuring of the private around ideas of sexuality and the law. The private emerges in the public in divorce-courts (of interest to the author of What Maisie Knew), in scandals about literary impropriety, in outrage about homosexuality. The public and private are interpenetrated, redefined, and addressed by both the law and journalism. Psychoanalysis appear through listening to performing women, the hysteric who can be placed alongside our earlier discussion of the actress.⁴⁹ The conjunction of these two areas - the State and sexuality - and the role played by political struggle in both areas, may help us to understand the argument that:

the individual-private is not an intrinsic obstacle to State activity, but a space which the modern State constructs in the process of traversing it: it becomes an ever-receding horizon to the very extent that the State comes into play. The individual-private forms an integral part of the strategic field constituted by the modern State, which fixes it as the target of its power. In short, it exists only in and through the State...the very separation of public and private that is established by the State opens up for it boundless vistas of power. 50

We may now turn from the construction of the private to its deconstruction in two tales by James.

In "The Great Good Place" (1900), George Dane escapes from his submersion in work and in print: "It wasn't a question of nerves, it was a mere question of the displacement of everything - of submersion by our eternal too much".⁵¹ He escapes from the omnipresence of print to the Great Good Place of absence: "it was such an abyss of negatives, such an absence of everything" (p.19). The place is compared to a monastery, a country-house, a hotel or club, but its identity cannot be fixed, as its identity is difference:

Such images, however, but flickered and went out - they lasted only long enough to light up the difference. An hotel without noise, a club without newspapers - when he turned his face to what it was "without" the view opened wide. (p.31)

Dane characterizes this place of differences through its absences, which are so absent that they become the presence of the place:

Slowly and blissfully he read into the general wealth of his comfort all the particular absences of which it was composed. One by one he touched, as it were, all the things it was such rapture to be without. (p.33)

One specific absence is, not surprisingly, the papers and the machinery of publicity; his room is "the representation of a world without newspapers and letters, without telegrams and photographs, without the dreadful, fatal too much" (p.33). To be within all these withouts, to be present among the absences, is to rediscover the private, "the inner life" in an age of publicity.

The inner life woke up again, and it was the inner life, for people of his generation, victims of the modern madness, mere maniacal extension and motion, that was returning health. (p.32)

Dane discovers the ideal privacy, the complete withdrawal. The twist of the tale is that the place where the inner life wakes is precisely sleep and dreams. The short-story convention is revitalised through its absolute appropriateness. The Great Good Place for the inner life, for absences, for a proliferation of differences seen under the flickering light of identity, for "the abyss of negatives" and for a "displacement of everything" is the unconscious.

"The Private Life" (1892) does not locate fantasy as the private space but is a fantasy of this space. The tale is mainly the story of Clare Vawdrey the writer. The narrator says: "He differed from other poeple, but never from himself (save in the extraordinary sense which I will presently explain)".⁵² In fact, in a Derridean twist, the identity of Vawdrey is based on a difference that splits that identity. The narrator is a member of a party in Switzerland which includes Blanche Adney (an actress), her husband (a composer), Lord Mellifont and his wife, and Vawdrey. Lord Mellifont, the public man, is explained in theatrical terms: "he was always as unperturbed as an actor with the right cue. He had never in his life needed the prompter - his very embarassments had been rehearsed" (p.196). He has "a debit - there was nothing to approach it in England - like the actors of the Comedie Francaise" (p.200). The narrator, to round off the artistic professionalism of the group is, in some ways, a critic, as Blanche Adney says to him, "that frivolous thing an observer" (p.212). He does not need material works of art - "Well, I see plays all round me...the air is full of them to-night" (p.202). The narrator goes to Vawdrey's room to see if he has written anything for Blanche Adney, while Vawdrey steps onto the terrace with her. In Vawdrey's room he appears to see Vawdrey bending over his table "in the attitude of

writing" but in the dark (p.205). The narrator tells Mrs Adney that the writer looked more like the author of Vawdrey's works than Vawdrey himself does (p.209). This glimpse of the scene of writing explains the banality of Vawdrey's social presence through a doubling: "There are two of them."

"One goes out, the other stays at home. One is the genius, the other's the bourgeois, and it's only the bourgeois who we personally know. He talks, he circulates, he's awfully popular, he flirts with you -" (p.210).

Vawdrey thus avoids the problem of "The Death of the Lion" by a division of discursive labour, social talk and writing.

Mrs Adney discovers a complementary peculiarity of Lord Mellifont:

"if Clare Vawdrey is double...his lordship there has the opposite complaint: he isn't even whole" (p.211). She continues: "I have a fancy that if there are two of Mr Vawdrey, there isn't so much as one, all told, of Lord Mellifont" (p.211). We can note that what is impossible is to be one, to be self-identical, properly present.

The narrator rearranges these peculiarities around the split between public and private. After this conversation he sees Lord Mellifont who strikes him "as so essentially, so conspicuously and uniformly the public character" that:

I read in a flash the answer to Blanch Adney's riddle. He was all public and had no corresponding private life, just as Clare Vawdrey was all private and had no corresponding public one. (p.212)

Lord Mellifont is totally representation and theatre:

He represented to his wife and he was a hero to his servants, and what one wanted to arrive at was what really became of him when no eye could see. He rested, presumably; but what form of rest could repair such a plenitude of presence? (p.213, my italics)

The rest he requires is total absence, presence and plenitude emerge from absence and lack. Mellifont disappears when there is no role and no stage, he reappears when another is present: "He's there from the moment he knows somebody else is" (p.218). In the meeting with Lord Mellifont where the narrator solves his riddle, he reflects: "We

were only a concourse of two, but he had never been more public" (p.214).

Vawdey reads his scene to Mrs Adney and she, later, discusses his "alternative identity", his "other self" with the narrator. She remarks that Vawdrey reads beautifully, to which the narrator replies "Almost as well as the other one writes!", which was her impression: "I felt that he was reading me the work of another man" (p.215). Vawdrey's discourse is the discourse of the Other, the "other man", the "totally different person" who is the writer. Blanche Adney and the narrator "talked of this difference as we went on, and of what a wealth it constituted, what a resource for life, such a duplication of character" (p.215). This is James's most imaginative version of the economy, the business of fiction; Vawdrey and his double are "members of a firm and one of them couldn't carry on the business without the other. Moreover mere survival would be dreadful for either" (p.215, my italics).

Writing is a business of otherness, of the double, of duplication without an original for which is Vawdrey and which his double? Literary labour divides around a pun on the profession of letters, the pretence of writing and the task, the work of writing.

The narrator and Blanche Adney attempt to catch Lord Mellifont in one of his absences. He appears before them, precisely representing, he is sketching. While he paints he talks to them and arouses Blanche's professional jealousy, according to the narrator's reading of "the language of her eyes": "Oh, if we could only do it as well as that! He fills the stage in a way that beats us" (p.221). They are held by the show of his discourse: "We could no more have left him than we could have quitted the theatre till the play was over" (p.221). When they leave him Blanche guesses that Mellifont requires one of his necessary absences after this display of presence; the narrator believes that

he "has lapsed again; there's an entr'acte" (p.221). The public man, the political figure, is seen not as the source or origin of his rhetoric but as its effect. When not in discourse Mellifont is not.

The narrator shelters in a cabin with Vawdrey during a storm. He reflects that whatever he might have expected "of a great author exposed to the fury of the elements", what "particular Manfred attitude" he might have looked for, he did not expect a writer "to regale me with stories (which I had already heard), about the celebrated Lady Ringrose" (p.225). Vawdrey talks of Lady Ringrose through most of the storm, though before it ends, "he had launched out on Mr Chafer, the scarcely less notorious reviewer" (p.225). The banality of Vawdrey's conversation and the narrator's knowledge of Vawdrey's difference and division combine in a vision of the writer's duplicity.

It broke my heart to hear a man like Vawdrey talk of reviewers. The lightning projected a hard clearness upon the truth, familiar to me for years, to which the last day or two had added transcendent support - the irritating certitude that for personal relations this admirable genius thought his second-best good enough. It was, no doubt, as society was made, but there was a contempt in the distinction which could not fail to be galling to an admirer. The world was vulgar and stupid, and the real man would have been a fool to come out for it when he could gossip and dine by deputy. None the less my heart sank as I felt my companion practice this economy. (p.225).

This economy: James is not only writing a fable of the writer's strategy of a social self, the public figure's lack of an inner life, the difference between text and writer, he is also binding together private and public, absent and present, and the site where these oppositions are generated. The site which binds writing to difference, theatre to absence, discourse to otherness.

CHAPTER TEN

Transatlantic Readings

Like money, the ocean is a mediator, it is the geographical version of the means of exchange. In itself it is completely characterless and therefore, just like money, it is utilizable for the interaction of the most diversified things. 1

This chapter focuses on reading. A reading of Daisy Miller will be introduced through a discussion of other texts by James which contribute to his strategy of representing the international scene. In his self-reflexive play with that strategy I will suggest similarities between reading and travel. An idea of "reading" women will be presented in a discussion of Confidence. In the discussion of Daisy Miller theories of reading as akin to performance will be both examined and drawn on.

1. Travel/Reading/Differences

To be on the lookout for differences was, not unnaturally, to begin to meet them just over the border and see them increase and multiply. 2

Count Otto Vogelstein, a diplomat, is sailing to America. His expectation of America is partly based on what he has heard, and what he observes of the other passengers. "that America was a country of girls". However as the English coast passes before him, his feeling about America is characterised through not knowing what to expect: "The American coast also might be pretty - he hardly knew what one would expect of an American coast; but he was sure it would be different. Differences, however, were half the charm of travel." 3 He begins to read, and reading is seen as taming travel, placing differences. He takes out "a Tauchnitz novel by an American author whose pages he had been assured would help to prepare him" (V, p. 362). Reading complements travel. When an American girl stops to try and see the name on the back of Vogelstein's chair the two coincide:

It was the oddest coincidence in the world; the story Vogelstein had taken up treated of a flighty forward little American girl, who plants herself in front of a young man in the garden of an hotel. Was not the conduct of this young lady a testimony to the truthfulness of the tale, and was not Vogelstein himself in the position of the young man in the garden? That young man ended by speaking to his invader (as she might be called), and after a very short hesitation Vogelstein followed his example. (V,p363)

He shows the name on his chair, the girl is looking for her mother's, and watches her leave, "and felt more than ever like the young man in his American tale."

The girl in the present case was older and not so pretty, as he could easily judge, for the image of her smiling eyes and speaking lips still hovered before him. He went back to his book with the feeling that it would give him some information about her. This was rather illogical, but it indicated a certain amount of curiosity on the part of Count Vogelstein. The girl in the book had a mother, it appeared, and so had this young lady; the former had also a brother, and he now remembered that he had noticed a young man on the wharf - a young man in a high hat and a white overcoat - who seemed united to Miss Day by this natural tie. And there was someone else too, as he gradually recollected, an older man, also in a high hat, but in a black overcoat - in black altogether - who completed the group, and who was presumably the head of the family. These reflections would indicate that Count Vogelstein read his volume of Tauchnitz rather interruptedly. (V,pp.364-5)

Still using his tale as a guide to his conduct, the Count wonders what to do, "and he determined he would push through the American tale and discover what the hero did". His reading now turns up differences rather than coincidence and he perceives, "that Miss Day had nothing in common with the heroine of that work, save a certain local quality and the fact that the male sex was not terrible to her" (V,p.365).

The analogy is relocated:

If his sister did not resemble the dreadful little girl in the tale I have so often mentioned, there was, for Vogelstein, at least an analogy between young Mr Day and a certain small brother - a candy-loving Madison, Hamilton, or Jefferson - who in the Tauchnitz volume, was attributed to that unfortunate maid. This was what the little Madison would have grown up to at nineteen, and the improvement was greater than might have been expected. (V,p.369)

The Count finds Pandora Day attractive but regrets that her parents are "heavy little burghers", her brother is not a gentleman, and her

sister is "a Daisy Miller en herbe" (V,p.370). Mrs Dangerfield, an American woman on the same ship, helps to classify Pandora as common or local, and gives Vogelstein a general warning about falling in love with American girls. Vogelstein reflects on men he has known who have married American girls:

There appeared now to be a constant danger of marrying the American girl; it was something one had to reckon with, like the rise in prices, the telephone, the discovery of dynamite, the Chassepot rifle, the socialistic spirit; it was one of the complications of modern life. (V,p.370)

In Washington, the Count sees Pandora at a party, talking to the President. He asks the hostess if Pandora's parents are also "in society". His desire to classify and place Pandora is aided by Mrs Bonnycastle's reply; Pandora is "the new type. It has only come up lately. They have had articles about it in the papers" (V,p.391). We have moved from fictional to sociological representations; Pandora is no longer like a heroine but like a type. Vogelstein is told what this type is: "She is the self-made girl!" (V,p.396). She has raised herself, separating herself from her parents' type and values, "by the simple lever of her personality" (V,p.398). The process described by this theory of the Bonnycastles' fits Pandora Day perfectly: "the journey to Europe, the culture (as exemplified by the books she read on the ship), the effacement of the family" (V,p.399).

It was a relief to see the young lady classified; but he had a desire, of which he had not been conscious before, to judge really to the end how well a girl could make herself. (V,p.400, my italics).

He learns that Pandora's familiar conversation with the President was in order to secure her fiancé a job; D.F.Bellamy of Utica becomes the new Minister to Holland.

"Pandora" (1884) includes a reading of Daisy Miller, perhaps James's best-known nouvelle. Daisy Miller: A Study, to give the work its full

title, can be placed in a period of James's work. "Pandora's" play with Daisy Miller testifies to the latter's status as one of the most popular of James's works. We can distinguish this play from the Balzacian careers of Gloriani who appears in Roderick Hudson and The Ambassadors, and Christina Light who is central to Roderick Hudson and becomes The Princess Casamassima. For "Pandora" sees not the reappearance of a character but the reappearance of a text. The play is connected to a self-reflexive interrogation of representation as James reflects on his strategy as an emerging writer, the strategy of the international scene, the confrontation between America and Europe. Representation is not only a question of fiction but of nations and politics as "Pandora" reminds us, beginning with a German diplomat, ending with the new Minister to Holland. To emerge as a writer of international complications and episodes is to present point of view as a question of the writer's and the reader's positions and nationalities, as well as a matter of narrative technique. Before following Vogelstein's reading any further these points may be clarified through looking at some of James's work around the time of Daisy Miller (1878).

In "The Pension Beaurepas" (1879), the characters are placed in James's fictional pension but the story begins with allusions to Balzac's Pere Goriot and the famous pension of Madame Vauquer. Characters are placed both nationally and in fiction, being in a fictional tale but also in a history of the forms and episodes of fiction. The narrator is studying in Geneva and staying at the pension, and therefore has a certain family likeness to Winterbourne. Other guests include Mr Ruck, his wife and daughter, Mrs Church and her daughter Aurora, who raise the question of a problematic, a displaced and decentred, relation

to nationality. Madame Beaurepas thinks Mrs Church is deplacé; her daughter is certainly too Europeanised to be American, but she wishes to reject Europe and re-naturalise herself as an American.⁴ I will return to the Churches and the Rucks, but, for the moment, we can follow the threads that bind these texts together. "A Bundle of Letters" (1879) concerns the inhabitants of a French house where people of various nationalities are learning French: the independent, American girl, Miss Miranda Hope; the American Mrs Ray and her daughter Violet who have, to their annoyance, been left with the French family while Mr Ray returns to business and New York; the American and aesthetic Louis Leverett experiencing Europe and reporting back to Boston; the English Miss Evelyn Vane and her brother; Leon Verdier, and the German scientist Dr. Rudolf Staub. "The Point of View" (1882) reintroduces Aurora Church, finally returning to America; Louis Leverett reappears, his friend Harvard Tremont to whom he wrote in Boston is now in France; there is also news of the Rucks (they are bankrupt) and Mrs Church writes to Madame Galopin in Geneva who is mentioned in "The Pension Beaurepas". On board at the tale's beginning we find a very partisan American, Marcellus Cockerel, and, interestingly, several professional observers who are travelling partly to represent their countries and partly to report back and represent America to their countrymen: the Hon. Edward Antrobus, M.P, and M. Lejaune of the French Academy, "the first French writer of distinction who has been to America since De Tocqueville" (IV,p.474). There is also the middle-aged, Europeanised Miss Sturdy writing from Newport to Mrs Draper in Florence.

What we can emphasise is that as people and letters cross oceans and national frontiers, so do these characters and letter-writers cross the

boundaries of the autonomous text, forming a society of the nationally and culturally dislocated, and displacing that society over various texts. The ironic self-reflexivity of Vogelstein's reading is present in "The Point of View". The critic M. Gustave Lejaune of the French Academy reports back to Paris on American literature:

I have opened some of the books, mais ils ne se laissent pas lire. No form, no matter, no style, no general ideas; they seem to be written for children and young ladies. The most successful (those that they raise most) are the most facetious; they sell in thousands of editions. I have looked into some of the most vantés; but you need to be forewarned, to know that they are amusing; des plaisanteries de croquemort. They have a novelist with pretensions to literature, who writes about the chase for the husband and the adventures of the rich Americans in our corrupt old Europe, where their primeval candor puts the Europeans to shame. C'est proprement écrit; but it's terribly pale. (IV, p. 506)

These two incidents, in "Pandora" and in "The Point of View", where James inscribes himself as an "American author" within his texts, are but the two most obvious examples of a concern with representation and a self-reflexivity dictated by that concern.⁵ Other symptoms of this concern are the presence of diplomats, emphasising the political and national register of representation, the allusions to other fiction, the way the tales share characters, and the inclusion within his fiction of a discussion of its methods.

"A Bundle of Letters" and "The Point of View" risk, with their German scientists and aesthetic or patriotic Americans, a collapse into a fairly predictable psychology of national types. Their interest lies in the multiple points of view and national characters and the absence of a centre or a norm which would anchor these differences. The centre cannot be the Jamesian observer as he is included, and indeed satirised and caricatured, with the others. James, with Louis Leverett, undermines the position which we might have attributed to him. Thus Leverett:

I am much interested in the study of national types; in comparing, contrasting, seizing the strong points, the weak points, the point of view of each. It is interesting to shift one's point of view - to enter into strange, exotic ways of looking at life. (IV,p.442)

Leverett on his fellow countrymen:

We are thin, my dear Harvard; we are pale, we are sharp. There is something meagre about us; our line is wanting in roundness, our composition in richness. We lack temperament; we don't know how to live, nous ne savons pas vivre, as they say here (IV,p.442)

"A Bundle of Letters" first appeared in the Parisian in December 1879, James's Hawthorne appeared, in England, on the twelfth of that month, a mere six days before the tale, with this sort of proximity it is impossible not to take Leverett as an ironic reflection on James's own announcements. The remarks about thinness, richness, and so on, can find their counterparts in Hawthorne, and are undercut by the French and by the "as they say here".⁶ In turning his irony on his own practice James also lays bare its devices; Leverett, as we have seen, reappears in a tale called "The Point of View". In a way these two tales with their letters expressing mutually exclusive views cancel any opportunity for identifying James's views, and leave the reader having to either inhabit an impossibly distant and detached space of reading or to choose among the views. Critics, for example, may cite Leverett or Miss Sturdy's views of America to build a case for James as fastidious exile, and taking their letters on hotels, children, the insolence of waiters and so on, together with M. Lejaune on the American press, we could match these views with James's letters or moments in The American Scene. However Cockerel's remarks about Europe are as powerful and as quotable, as an epigram like - "As for manners, there are bad manners everywhere, but an aristocracy is bad manners organized" (IV,p.515) - demonstrates. So what is at stake here is the author's point of view and the reader's, and also the possibility of a reading able to include these differences, to travel from one point of view to another.

This question of representation and the reader's and author's location is heard throughout this period of the late 1870s and the early 1880s, as James establishes himself as a writer of a new location, the American in Europe, the European in America, in such works as, precisely, The American (1877) and The Europeans (1878). In this fiction of internationality where are the author and the reader placed regarding their nationalities? The full title of The Europeans adds A Sketch and the text opens with Felix sketching Boston. Its second chapter introduces Gertrude, missing church in order to read, and looking up from the Arabian Nights to see Prince Camaralzaman in front of her; the text coming to life in the person of Felix. Felix represents Boston in sketches but represents firstly the exotic for Gertrude, then Europe, then a space which has a geography but also a mythology, Bohemia. The structure is more complex than an American vision of Europe and a contrasting European vision of America but even this "shot/reverse-shot" structure has implications for our reading which is required to make choices between ways and codes of life seen as based in national differences. The ideal is an entirely objective space for the reader and, for the writer, the possibility of representing national differences without representing a nation in his own person. James describes this ideal space of writing as follows:

I have not the least hesitation in saying that I aspire to write in such a way that it would be impossible to an outsider to say whether I am, at a given moment, an American writing about England or an Englishman writing about America (dealing as I do with both countries), and so far from being ashamed of such an ambiguity I should be exceedingly proud of it, for it would be highly civilized. 7

However if James sees one of his aims as the deconstruction of national differences, to write in such a way as to dissolve the binary opposition American versus English, his writing multiplies rather than erases

difference, by opening up the question of the difference within. The parallel I am suggesting lies with post-structuralist readings: "The 'deconstruction' of a binary opposition is thus not an annihilation of all values or differences; it is an attempt to follow the subtle, powerful effects of differences already at work within the illusion of a binary opposition".⁸

"An International Episode" (1878) concerns two Englishmen, Lord Lambeth and Percy Beaumont, visiting America. They leave New York to stay with Mrs Westgate in Newport and her advice on travel and comments on Newport may clarify the point suggested above. Newport is

entirely different from most watering-places; it's a most charming life. I must say I think that when one goes to a foreign country, one ought to enjoy the differences. Of course there are differences; otherwise what did one come abroad for? Look for your pleasure in the differences, Lord Lambeth...(IV,p.266)

The tale's title gestures ironically at politics and states while its narrative investigates the pleasures and perils of differences as national differences are articulated alongside sexual difference.⁹

Count Vogelstein's reading has suggested ways in which reading locates differences and thus renders them less threatening. He reads Daisy Miller to place the American girl and this complicity between reading and social classification will be discussed later. At this point I want to suggest the similarity between ways of reading and ways of travelling.

In James travelling and reading can meet in a single image: "With an interest that had hourly deepened as I read, I turned the early pages of the enchanting romance of Italy". The American narrator of "Travelling Companions" (1870), travels and reads Stendhal and Hawthorne but also reads Italy. Later in this tale there is a complaint about "the ludicrous folly of the idle spirit of travel" and how it strolls and stares "with Murray and an opera-glass in hand", the

guide-book and the aid to vision.¹⁰ It is as if another country cannot be experienced except through texts. There is an opposition between the Murray and opera-glass tourists and the travellers reading Italy and reading previous versions of Italy (Stendhal, Hawthorne) but the opposition is based on a complicity. The opposition can be complemented by a parallel critical opposition between works that, as it were, domesticate differences and works that move the reader, displacing and dislocating the reader's prejudices and expectations, where reading is a process of defamiliarisation.¹¹

James's The American (1877) outlines a problematic of vision, a style of seeing, and clarifies the connections between travel and its economic foundations. The novel opens with an "aesthetic headache" in the Louvre. Christopher Newman has renounced business to see Europe and this flight into vision stems from a sudden visualisation:

all this took place quite independently of my will, and I sat watching it as if it were a play at the theatre. I could feel it going on inside of me. ¹²

Newman theatricalises his past, staging for himself his changing conscience. In the hack he reappraises his past financial performances and leaves the drama of accumulation to spend the morning "looking at the first green leaves on Long Island" (pp.31-2). James's "happy, halting view of an interesting case", coming to him when "seated in an American 'horse-car'" provides an interesting parallel; Newman sees himself in his hack in the same way as James first sees Newman.¹³

Newman travels to Europe to extend the scope of this theatre:

I want the biggest kind of entertainment a man can get. People, places, art, nature, everything! I want to see the tallest mountains, and the bluest lakes, and the finest pictures, and the handsomest churches, and the most celebrated men, and the most elegant women. (p.33)

The problem of vision that is central to James's work and which gets

an extended treatment in this novel, is the ethical dilemma posed by the desire for spectacle. Where does the desire to see become involved in reification?

Always a believer in the priority of work Newman turns to the "trade of tourist" (p.86). The suggestion that we read the novel as the American innocent eye confronting the attractive but deceptive European appearance is undermined by the history of his "innocence": "The world, to his vision, was a great bazaar whereone might stroll about and purchase handsome things" (p.87, my italics). The novel does not forget the ways in which Newman may have made his money and the way that money underwrites his vision. The idea of the passive spectator at the theatre, the idea of the active businessman, and Newman's newly acquired aesthetic vision, meet in his love of Claire de Cintr .

"He felt as if he were at the play and as if his own speaking would be an interruption; sometimes he wished he had a book to follow the dialogue" (p.144); again we can see the refraction of differences through an idea of the text. Europe's theatricality, its artifice and intrigue, willingly, at least at first, cooperates with America's desire to view the spectacle. James sets in motion a mutual critique revealing the complicity between romantic idealisation and financial accumulation; both turn Claire into an object, one through spectatorial detachment, the other through making her a commodity, albeit the best on the market.

The American sets up oppositions between America and Europe, and between production and consumption. The oppositions prove to be more complex and more entangled but James's future work will divide these divisions even further. In "The Pension Beaurepas" we become aware of the existence of two Europes for the Americans. Aurora Church

claims that her mother and herself have lived in every pension in Europe:

Mamma is a great authority on pensions; she is known, that way, all over Europe. Last winter we were in Italy, and she discovered one at Piacenza - four francs a day. We made economies. (IV,p.352)

The narrator describes the other American family, the Rucks, to

Mrs Church:

Mr Ruck is a broken-down man of business. He is broken-down in health, and I suspect he is broken-down in fortune. He has spent his whole life in buying and selling; he knows how to do nothing else. His wife and daughter have spent their lives, not in selling, but in buying; and they, on their side, know how to do nothing else. To get something in a shop that they can put on their backs - that is their one idea; they haven't another in their heads. Of course they spend no end of money, and they do it with an implacable persistence, with a mixture of audacity and of cunning. They do it in his teeth and they do it behind his back; the mother protects the daughter, and the daughter eggs on the mother. Between them they are bleeding him to death. (IV,pp.376-7)

Ruck's enjoyment in Europe is the American bank, where he fraternises with compatriots and reads the New York Herald, worries about business, and then picks up the bill for the family's shopping. Cut off from America and from business he is lost in a world of conspicuous consumption and aimless travel. Divorced from the economy which is the source of their fortune the Rucks tour Europe until, as we hear in "The Point of View", they are bankrupt (IV,p.471). The family is divided between masculine American business and feminine European consumption. We must also note that the two American families produce two Europes and two economies. The Rucks tour Europe, seeing it as a field for the display of wealth, while Mr Ruck yearns for America and the actual world of wealth, the economy; the Church's see Europe as a place to make economies, a place of pensions where displaced and Europeanised Americans can survive on less money. This splitting of Europe, America, and economy is seen in a letter of Violet Ray's, in "A Bundle of Letters". She is writing to a friend in New York complaining that her father has returned to New York on business, leaving her and her mother staying

with a French family.

You should have heard the way father went on about this "family" plan; he talked to every one he saw about it; he used to go round to the banker's and talk to the people there - the people in the post-office; he used to try and exchange ideas about it with the waiters at the hotel. He said it would be more safe, more respectable, more economical; that I should perfect my French; that mother would learn how a French household is conducted; that he should feel more easy, and five hundred reasons more. They were none of them good, but that made no difference. It's all humbug, his talking about economy, when every one knows that business in America has completely recovered, that the prostration is all over, and that immense fortunes are being made. We have been economising for the last five years, and I supposed we came abroad to reap the benefits of it. (IV, pp.435-6)

The father returns to the economy while his wife and daughter make economies. The daughter's complaint is that the second is no longer necessary as the economy has picked up. Economy is narrowed down to the space of its etymology: the (French) household. Whereas Violet Ray feels the economy in which their money is made is now buoyant enough to finance their travel and consumption. The Rays, like money or commodities, feel the need to circulate.

These oppositions may be clarified by James's preface to Daisy Miller which, as was discussed in Chapter Five (see pp.162-4), outlines two regimes: "down-town"/the American man/the masculine world of business and "up-town"/the American girl/the nouvelle. James is forced to settle for the American girl and for "up-town" and, we can add, the transatlantic journey. The nouvelle may find this space but has trouble finding its own space in the magazines. James suggested that Daisy Miller was considered scandalous not only as "an outrage on American girlhood" but also because of its form, as a nouvelle (AoN, p.268). We have added to the oppositions discovered in the preface, America/Europe, and production/consumption. But, more importantly, we have seen that both reading and travel move from allegorical oppositions to a chain of differences. The American girl emerges from the

difficulty of representing business and from the absence, for James, of a serious American male interest. Her travel is based on these absences and these lead to problems of reading. This returns us to Vogelstein's reading of Daisy Miller and his desire to classify Pandora. For what emerges here is a concern with "reading" women, this will be examined in Confidence.

2. "Confidence"/Reading/Women

Reading women: there is a history of "reading" women, of the male gaze capturing and interpreting women making them analogous to texts or ciphers. The history runs alongside the history of literature but a change can be noted in the eighteenth and nineteenth centuries with the emergence of the novel and women writing and women reading. This knot of the novelistic, the heroine, the reader, and the male gaze may also be seen as a rehearsal for a cinematic space where these questions are raised more obviously.¹⁴ However, still confining ourselves to the work of James written in the late 1870s and the early 1880s we can turn to Confidence. This short novel, serialised between August 1879 and January 1880 and first published in England in December 1879, deals almost over-schematically with art, science, and the representation and classification of women.

The novel begins with the representation of a girl in Siena, Bernard Longueville sketching her. He later hears from his friend Gordon Wright who wishes Bernard to come and see the girl he has fallen in love with:

nothing could better express his (Gordon Wright's) attachment to the process of reasoning things out than his proposal that his friend should come and make a chemical analysis - a geometrical survey - of the lady of his love. 15

Bernard meets Angela Vivian and her mother in Baden Baden, together with

Gordon Wright, Blanch Evers, and Captain Lovelock. Bernard has already represented Angela in his Italian sketch, he now finds it more difficult to represent her to his friend: "it came over him that it was not a wonder that poor Wright should not have found this young lady's disposition a perfectly decipherable page" (Ch.XII,p.77). The reason for this is that Angela is not a simple page or text; she realises that she is to be interpreted and classified and evades this attention. This is how Bernard sees his difficulty with interpreting her:

the girl had guessed that she was to be made an object of speculative scrutiny. The idea was not agreeable to her independent spirit, and she placed herself boldly on the defensive. She took her stand upon her right to defeat his purpose by every possible means - to perplex, elude, deceive him - in plain English, to make a fool of him. (Ch.XIII,p.83)

Bernard warns Gordon who leaves Baden Baden; the Vivians leave and Bernard travels in the East. Gordon marries Blanche and Bernard visits them in America. He returns to Europe and in a small French seaside resort he sees Angela again: on the beach "seated in a low portable chair, some dozen yards off, with her eyes bent upon a book" (Ch.XX,p.134).

This scene on the beach is, for me, one of the finest in James's fiction. Bernard realises that he has been watching her without recognising her, having only just woken up.

Was he dreaming still, or had he waked? In a moment he felt that he was acutely awake; he heard her, across the interval, turn the page of her book. For a single instant, as she did so, she looked with level brows at the glittering ocean, then, lowering her eyes, she went on with her reading. In this barely perceptible movement he saw Angela Vivian; it was wonderful how well he remembered her. She was evidently reading very seriously; she was much interested in her book. (Ch,XX,p.135)

As something that tells us a great deal about Angela, she is reading a French novel which is an index of her experience and knowledge, the two gesturing to travel but also, in a more coded manner, to sexuality. Bernard feels guilty at having prevented her making a good marriage,

Gordon's wealth as well as his character is to be understood here.

Because he may have possibly misrepresented her he feels he ought to leave.

And yet he continued to sit there from moment to moment, arrested, detained, fascinated I may almost say, by the accident of her not looking round - of her letting him watch her so long. She turned another page, and another, and her reading absorbed her still.
(Ch, XX, p.137)

The fascination of the scene is that Angela is offered for the male gaze only because she is reading. Her reading, her attention fixes Bernard - "arrested, detained, fascinated" - and both are offered to us. Our reading then has no easy identification, is not simply placed along the male gaze, as it has no simple object. Do we identify with the absorbed reader or the fascinated spectator?

Bernard gets up to leave so he is not caught spectating but in doing so he offers himself to her gaze.

She turned her head and glanced at him, with a glance that evidently expected but to touch him and pass. It touched him, and it was on the point of passing; then it suddenly checked itself. She had recognised him. She looked at him, straight and open-eyed, out of the shadow of her parasol, and Bernard stood there - motionless now - receiving her gaze. How long it lasted need not to be narrated. It was probably a matter of a few seconds, but to Bernard it seemed a little eternity. He met her eyes, he looked straight into her face; now that she had seen him he could do nothing else. Bernard's little eternity, however, came to an end; Miss Vivian dropped her eyes upon her book again. She let them rest upon it only a moment; then she closed it and slowly rose from her chair, turning away from Bernard. He still stood looking at her - stupidly, foolishly, helplessly enough, as it seemed to him; no sign of recognition had been exchanged. Angela Vivian hesitated a minute; she now had her back turned to him, and he fancied her light flexible figure was agitated by her indecision. (Ch, XX, pp.137-8, my italics)

The man, normally subject, owner, of the gaze becomes its object. The woman moves from reading to the possession of the look. Bernard is left looking at her but it is he who has become motionless, fixed, and potentially vulnerable (stupidly, foolishly, helplessly). The scene is important as revealing Angela as the opposite to Daisy: her

reading, her confidence in the gaze ("straight and open-eyed") and, finally, her turning which we will see is central to Daisy Miller's social and ethical choreography.

Bernard meets up with the Vivians who later leave the resort. He realises that he loves her and sees her in Paris to declare his feelings. We may notice two things: the awakening of desire in the play of the gaze, and the couching of his declaration in the language of reading. He now sees his time of travelling as an attempt to forget her, a failed attempt.

To see you again - that was what I wanted. When I saw you last month at Blanquais I knew it; then everything became clear. It was the answer to the riddle. I wished to read it very clearly - I wished to be sure; therefore I didn't follow you immediately. I questioned my heart - I cross-questioned it. It has borne the examination, and now I am sure. I am very sure. (Ch.XXIV,p.164)

He apologises for having done her an injury at Baden Baden. She asks if it had struck him that her "position" at Baden "was a charming one", "knowing that I had been handed over to you to be put under the microscope - like an insect with a pin stuck through it!" (Ch.XXIV,p..70). The language moves from suggesting science and dissection and classification to commerce: "...I hated the idea of your pretending to pass judgment upon me; of your having come to Baden for the purpose. It was as if Mr. Wright had been buying a horse and you had undertaken to put me through my paces!" (Ch.XXIV,p.171). From dissection to horse-trading to the language of James's fiction and its criticism:

You certainly made a study of me, and I was determined you should get your lesson wrong. I determined to embarrass, to mislead, to defeat you. Or rather I didn't determine - I simply obeyed a natural impulse of self-defence - the impulse to evade the fierce light of criticism. I wished to put you in the wrong. (Ch.XXIC,p.171)

We can turn from this lesson in reading, representing, the gaze, to another heroine. Angela is almost Daisy Miller in the negative; Daisy's defence mechanisms are not as effective, knowledgeable, or

developed. However they both put their readers, taking that term to include the characters who study them as well as us who read them, in the wrong.

3. Daisy Miller and the ambiguity of the poor girl's appearances

The Jamesian discourse of vision, reading, and tourism is central to Daisy Miller. Vision is organized according to the characters'

"trade" - tourist or student. The Millers tour Europe, looking around castles and seeing, precisely, the sights. Winterbourne resides in Geneva "studying" hard. Mrs Walker is:

one of those pilgrims from the younger world who, while in contact with the elder, make a point, in their own phrase, of studying European society; and she had on this occasion collected several specimens of diversely-born humanity to serve, as might be, for text-books. 16

A self-styled student she has come to Europe to "read" it. The possible opposition between "students" and tourists does not correspond to any allegory of American vision and European appearance, both are placed on a scale of displacement. Displacement prevents the two groups from seeing or reading each other correctly; for example, the context for Winterbourne's first meeting with Daisy is itself characterised by decontextualisation. As "the entertainment of tourists is the business" of Vevey, the Swiss town suggests cultural dislocation. Because of the number of American visitors in June, the town "assumes at that time some of the characteristics of an American watering-place. There are sights and sounds that evoke a vision, an echo, of Newport and Saratoga" (p.3). Dislocation involves a wider cultural mixture than seasonal Americanisation:

neat German waiters who look like secretaries of legation; Russian princesses sitting in the garden; little Polish boys walking about, held by the hand, with their governors; a view of the snowy crest of the Dent du Midi and the picturesque towers of the Castle of Chillon. (p.4)

Winterbourne is both a spectator and a component of this international scene; an American in Switzerland and a Europeanised American - Daisy thinks he is German on first meeting. Daisy's dislocation is different from this geographical and cultural confusion, it is the permanent mobility of the tourist. The tour is characterised through its mobility and the temporary nature of its resting places. Daisy's Europe is "nothing but hotels" (p.15) and the Millers are "in the cars about half the time" (p.14). The Europeans in the nouvelle are servants or professional Europeans - Daisy's courier living off the economy of tourism and Giovanelli with his hopes "of matrimony and dollars" (p.82) live by representing "Europe" to gullible foreigners.

America, as the economic and cultural base for Daisy's travel and behaviour, generates the action of the nouvelle but is never seen. One could suggest that the most important character of the nouvelle is actually missing, the absent father.¹⁷ Winterbourne jokes about "a substantial, a possibly explosive Mr. Miller in that mysterious land of dollars and six-shooters" (p.77). The ironic reference to frontier justice (the context of the remark is a discussion of Giovanelli) elides the importance of the father in the regulation of his daughter's behaviour. Both patriarchal authority and an index of Daisy's class and origin and social status have absented themselves allowing their dollars to finance this tour. James's wonder in front of the mystery of the accumulation of dollars and his confessed inadequacy before the problem of representing the businessman are displaced, resurfacing in Giovanelli's hope and Winterbourne's puzzlement. The occulted economy, the absent father, and the consequent

mystery or mystification of dollars meet in Winterbourne's comic misunderstanding of Randolph:

"My father's name is Ezra B. Miller. My father ain't in Europe - he's in a better place than Europe."
Winterbourne for a moment supposed this the manner in which the child had been taught to intimate that Mr. Miller had been removed to the sphere of celestial rewards. But Randolph immediately added: "My father's in Schenactady. He's got a big business. My father's rich, you bet." (p 13)

Winterbourne confuses the bourgeois mystification of death and "celestial rewards" with the mystification of "big business" that prevented James from depicting Mr Miller's type. This mystery produces the problem of the location of Daisy; Ezra B. Miller's money and absence structure and generate this narrative of reading and misunderstanding.

Daisy Miller is, for the purpose of the reader, fatherless and this may suggest classic plots of fiction; plots of orphans, legacies, foundlings, and so on. The nature of Daisy Miller also leads to it travelling beyond its "father's" control. We can follow the tracks of the text as commodity: serialisation in the Cornhill Magazine (June - July 1878), preceded by unauthorised periodical appearances, first American edition in November 1878, first English edition 1879, later editions, the Tauchnitz volume that Count Vogelstein reads, and so on. But beyond this we can trace the tracks of its success: James being identified on future texts as the "author of Daisy Miller", the use of "A Daisy Miller" as the description of a type, Daisy Miller hats in the millinery shops, the appearance of a book "Dedicated to American Women", by Virginia W. Johnson, An English Daisy Miller.¹⁸ There is an anecdote in the Preface where James remembers an incident in Venice when a friend of James, observing two young American girls speaks of them as "Daisy Millers". A second companion agrees that these are the real Daisy Millers in all their crudity, but that James's

heroine does not resemble them, is, in fact, an idealised version.

James agrees that his "supposedly typical little figure was of course pure poetry, and had never been anything else" (AoN,p.270). This can introduce our concern with typicality but it also returns to the idea of writing as fatherless, as drifting.

This essential drifting, due to writing as an iterative structure cut off from all absolute responsibility, from consciousness as the authority of the last analysis, writing orphaned, and separated at birth from the assistance of its father, is ...what Plato condemned in the Phaedrus. If Plato's gesture is, as I believe, the philosophical movement par excellence, one realizes what is at stake here. 19

The drifting of pure poetry, its fatherless travels, is Derrida believes the reason for the systematic blindness to, and exclusion of, writing from philosophy. But if Daisy Miller on the one hand gestures towards writing because of the absence of the father and the travels of a girl and a text, on the other, we can introduce fathers through an account of the analogy between women and signs, and their circulation.

In a pioneering text of structuralism, Elementary Structures of Kinship, Lévi-Strauss re-thinks kinship relations in the light of linguistic relations as described by structural linguistics:

They are made up of the same elements: systems of difference, signs, relations of exchange. In other words, Lévi-Strauss conceives of kinship as a system of communication guaranteeing the possibility of reciprocity and, therefore, of integration between self and other. In such a system, women are exchanged as signs. 20

Daisy's death, of course, blocks this linguistic/kinship message. But the anthropological viewpoint seems to offer, in its emphasis on women and exchange, a way of examining the economies that structure all societies. This has been taken up by feminists to explain the universal subordination of women. However there is a problem here with the structuralist account of "value". Lévi-Strauss

assumes a natural promiscuity of men and an inevitable shortage of 'desirable' women; this makes women the most 'valuable'

possession of the group. There is no theoretical necessity in his argument that it should be women who are exchanged. Nor does he assume that the exchange of women entails forms of subordination - legal, political, economic or intersubjective.

This has been added by feminists. Anthropological evidence also challenges the universalising generalisation that all marriage customs involve the exchange of women. The hypothesis of the "value" of women undermines the use of Saussurean linguistics which argues that language is a system of differences without positive terms, leaving no room for presupposing elements as valuable before they are constructed in a socially signifying system. When Lévi-Strauss talks of the "value" of women he ignores the assertion that value is determined only by the conventions of a given culture; in assuming a pre-existent value for women structuralism commits itself to universalist assumptions about sexual division.²¹

I have sketched out these theoretical contexts to suggest ways in which the fatherless Daisy, fatherless and drifting because of the economy of tourism and James's incapacity to represent the businessman, and her text, can be seen to relate to the circulation, exchange, of women and signs - thus reintroducing the father - and to the essential drifting of writing. The nouvelle hesitates, postpones its commitment to representation, playing beyond and around the idea of representation. The reading that Daisy Miller met with on first publication overrides this hesitation, finding typicality and forming partisan oppositions around the figure of Daisy. Both parties, the Daisy Millerites and the anti-Daisy Millerites, classify Daisy according to nationality, sex, social status, making judgments about her behaviour which are judgments about representation. Her typicality, her representative status, could then raise questions of James's nationality, typicality, the question of what he might represent.²² The American community in

Italy stop including Daisy in their gatherings. Making

for the benefit of observant Europeans, the point that though Miss Daisy Miller was a pretty American girl all right, her behaviour wasn't pretty at all - was in fact regarded by her compatriots as quite monstrous. (p.80)

The monster is that which is not typical; the Americans wish to make the point that Daisy is unrepresentative.

Daisy's nervous joke from the foot of "the great cross" highlights this context and problem of classification. She sees Winterbourne looking at her and Giovanelli: "Well, he looks at us as one of the old lions or tigers may have looked at the Christian martyrs!" (pp.85-6). Daisy's joke makes its point through a daring parallel between the refusal of Christ and his crucifixion and the cold shoulders turned on Daisy and her death through Roman fever. We have seen how Angela Vivian in Confidence reacts to Bernard's study of her, in Daisy Miller: A Study Winterbourne begins and ends the nouvelle "studying", and spends the narrative studying Daisy. After their first meeting he wonders what Daisy represents: "Was she simply a pretty girl from New York State - were they all like that, the pretty girls who had had a good deal of gentlemen's society?" (p.17). He fixes her, makes her representative: "He must on the whole take Miss Daisy Miller for a flirt - a pretty American flirt. He had never as yet had relations with representatives of that class" (p.17). He was "almost grateful for having found the formula that applied to her" (p.17). However, as Daisy later informs him, the formula does not mark a type but a contradiction: nice girls demonstrate their niceness, that is their sexual purity, through flirtation, that is their sexual availability - "I'm a fearful frightful flirt! Did you ever hear of a nice girl that wasn't?" (p.71). Winterbourne draws on the cultural codes but only receives contradiction: "Some people had told him that after all

American girls were exceedingly innocent, and others had told him that after all they weren't" (p.17). Winterbourne's judgment is postponed by this question of typicality: "But don't they all do these things - the little American girls at home?" (p.26). The question of the typical is also the definition of "nice": "he came back to the dreadful question of whether this was in fact a nice girl" (p.58). Daisy continues to be unreadable: "to present herself as an inscrutable combination of audacity and innocence" (p.59). Winterbourne and the text continue to hover around this problem of what Daisy represents:

he was reduced without pleasure to this chopping of logic and vexed at his poor fallibility, his want of instinctive certitude as to how far her extravagance was generic and national and how far it was crudely personal. (p.81)

His final reading is reading as finality; although it does not kill Daisy, it is closely linked to that final reification where Daisy has become, "the raw protuberance among the April daisies" (p.93).

With his final view of Daisy and Giovanelli in the Colosseum:

It was as if a sudden clearance had taken place in the ambiguity of the poor girl's appearances and the whole riddle of her contradictions had grown easy to read....He felt angry at all his shiftings of view - he felt ashamed at all his tender little scruples and all his witless little mercies. (p.86)

Daisy is at last fixed, finally read in a reading that banishes differences, shades, ambiguity.

The idea of the reader's labour, of the reader as productive, is mostly associated with Roland Barthes, particularly with S/Z.²³ However the productive reader and the reader's labour emerge much earlier.

James wrote about George Eliot in 1866:

In every novel the work is divided between the writer and the reader; but the writer makes the reader very much as he makes his own characters. When he makes him ill, that is indifferent, he does no work; the writer does all. When he makes him well, that is, makes him interested, then the reader does quite half the labour. ²⁴

Percy Lubbock, the critic who has most followed James, wrote:

The reader of a novel - by which I mean the critical reader - is himself a novelist; he is the maker of a book which may or may not please his taste when it is finished, but of a book for which he must take his own share of the responsibility. The author does his part, but he cannot transfer his book like a bubble into the brain of the critic; he cannot make sure that the critic will possess his work. The reader must therefore become, for his part, a novelist, never permitting himself to suppose that the creation of the book is solely the affair of the author. 25

The emphasis I would like to extract from these points is the division of labour and the reader's responsibility.

If readers can resemble writers, writers also resemble readers:

The teller of a story is primarily, none the less, the listener to it, the reader of it, too; and having needed thus to make it out, distinctly, on the crabbed page of life, to disengage it from the rude human character and the more or less Gothic text in which it has been packed away, the very essence of his affair has been the imputing of intelligence. (AoN, p.63)

The absent father and the absent economy of America determine and produce the drifts of Daisy Miller's travels, her circulation, and the absences that require James to discover a new territory for fiction, the international scene and the American girl. I have shown how the American girl presents problems of representation and reading. The above quotations are designed to suggest that we are implicated in these problems. The problem of reading is ours as well as Winterbourne's.

The economy of reading James, the division of labour produced by his fiction, hovers around the absent historical economy, present in tourism but absent in representation, and points to a key to James's fiction.

This has been best described by Bersani. James's novels:

dramatize the difficulties of living by improvisation: the incompatibilities among different ways of composing life, the absence of determined values by which to discriminate morally among various compositions, the need to develop persuasive strategies capable of imposing personal ingenuities on the life of a community, and finally, the nostalgia for an enslaving truth which would rescue us from the strenuous responsibilities of inventive freedom. 26

Daisy Miller does not only dramatise this it makes its readers

dramatise and perform it.

I want to relate this to recent readings of James which involve theories of reading but so as not to divorce past fiction and criticism from contemporary critical theory, I will introduce another text. Situated historically between James and us, Holbrook Jackson's The Reading of Books, is a probably little-read but interesting treatise on reading. Jackson's intellectual formation can be summed up by the 1890s and one could describe this book as the aestheticisation of reading: "There are books on the art of reading but they deal with everything but reading as an art".²⁷ He treats the reader as an artist, showing "that the reading of books involves in some measure, often considerable, experiences similar to those generally associated with the writing of books" (p.9). On writer and reader:

They are both performers and each plays a part to himself, and often for himself, whether before an audience or not. If, as Somerset Maugham holds, the writer is "the Comedian who never loses himself in the part, for he is at the same time spectator and actor", the same may be claimed for the reader who must involuntarily place himself in the attitude of the writer without losing his own identity, for he is at the same time reader, or spectator, and (by proxy) writer, or actor, as well. When he seeks to unveil the writer he unveils himself and the subsequent revelation is also a creation. (p.24, my italics)

There are many provocative suggestions: "Reading is an adventure with some of the characteristics of the chase" (p.26); "Every reader is both debtor and creditor to his period" (pp.56-7), Jackson approaches something like a historically located notion of intertextuality:

Recollections cross-hatch every reading moment so that whatever is read is mingled with what is remembered, and just as every book we read becomes a thread in the texture of life, so every book we read is also woven into the tradition and associations of all books. Books are palimpsests overlaid by thoughts and feelings of generations of readers. Every new reader contributes something to the life of a book. (p.41)

Jackson cites James's friend, Sir Hugh Walpole (his Reading of 1926) about the division of labour between writer and reader, and adds:

"Literature achieves its final purpose when it becomes an act of collaboration between writer and reader. The writer expresses himself in a book, the reader through a book. Reading at its most intense becomes writing by proxy" (p.73). However the insight most useful to this discussion stems from the dramatic analogue: reading as performance. "The reading of drama or fiction resembles acting.... Both reading and writing are dramatisations" (p.73, my italics).

And again:

The reader is the writer's stage, and as in the theatre the presence or absence of an audience affects the action, so the numerical strength and quality of readers have a profound influence on a writer's work. Writing is acting before real or imaginary readers. (p.154, my italics)

Some recent critics of James have produced readings of The Turn of the Screw that change the accepted notions of reading. Walter Benn Michaels starts from the Prefaces and James's fusion of (re)reading and (re)writing in revision which suggests that reading is an active process. These issues are central to James's work not because he was concerned with elaborating a theory of reading "but because the moral and aesthetic problems which did fascinate him are very often versions of the predicament of the reader as it is outlined in this last Preface".²⁸ Michaels turns to The Turn of the Screw and to the polarised pro-Freudian and pro-Ghosts debate, the specificity of the ghost story, as discussed in the Preface. He focuses on the constitutive role of the imagination and its importance for the "reader" of The Golden Bowl's Preface, for the ghost story, and for the governess seen as both "writer" and "reader". Michaels points out, as I have been doing for such texts as Confidence and Daisy Miller, the importance of reading in The Turn of the Screw:

This analogy between the governess' situation and that of the reader is not only a structural one, for whatever it is we want

to say that the governess does, the story itself makes us focus on reading. For one thing, it takes the form of a reading, to an audience, aloud, by Douglas; for another, its central activity, the governess's attempt to decide exactly what is going on, is repeatedly called reading. (p.834)

The imaginative reader, the governess, sees something, the illiterate Mrs Crox, does not. The "conditions of reading and writing" as defined in the Prefaces to The Golden Bowl and The Turn of the Screw, "are the conditions of the governess' own existence, and more particularly, the space identified as that of the ghost story, uniquely empty, remote from laws of man and nature, is her own space" (p.835). The extension of this insight takes us to the heart of the responsibilities of the reader and implicates both critics and characters: "reading becomes a sin" (p.835). James makes a virtue out of the blanks of his text, by not specifying the evil, the ghosts, the reader imagines them. In this way critics whether "Freudian" or "anti-Freudian" do as the governess does: "Both readers place something in the text and then claim that it was 'there already', thus giving themselves room to step back and judge it objectively, room, that is, to avoid being implicated in their own judgments" (p.836). Michaels suggests that the governess's guilt is not a function of her character "but of her position as a reader" (p.836). The "evil" we find is our own; the governess as reader undermines the neutrality and detachment of critical readings. As the governess can no longer say that she merely saw ghosts already there, we can no longer read texts already there.

If as a condition of reading, the reader is to be "responsible both for and to the text", the history of readings demonstrates an evasion of this responsibility.

The Turn of the Screw in particular seems to generate readings which rather than acknowledging the intimacy of the reader's

relation to the text, insist instead on his detached objectivity. The parties in the debate over the governess' sanity have always, of course, taken opposite positions but, in this respect, at least, they stand on the same ground, a ground that is higher and firmer than the story itself. (p.848)

The story is either a "fairy-tale pure and simple" with sane governess and real ghosts or it is "the case history" of a neurotic governess, both readings affirm a distance between reader and text.

This distancing, then, is precisely what the two apparently opposed commentaries have in common; just when they seem most to disagree, they are united in affirming the separate autonomies of reader and text. But the Preface to The Turn of the Screw suggests that the text of the ghost story is not an entity in itself but a meeting ground for writer and reader. For the writer, it is an empty space, peopled only by the creations of his imagination. For the reader, its "values" are all "blanks", made legible only by "his own imagination". It is perhaps significant here that the governess is figured as both reader and writer, as if intimacy carried far enough becomes identity. She is, par excellence, the teller of her story and the listener to it too. (p.848)

Michaels concentrates on the implications of the reader's intimacy with the text, drawing lessons for literary criticism's neutrality, objectivity, and so on, from the responsibilities of active reading.

Shoshana Felman, from a different perspective, draws some similar conclusions from The Turn of the Screw.²⁹ Her concern is with psychoanalysis, and an attempt to use Lacan's insights and the texts of Freud and James, to develop a reading of the interweaving of these texts around ambiguity, sexuality-as-contradiction, the absent Master, and the unconscious as reader. What I want to extract from this long and stimulating essay is her stress on reading as a performance. She quotes reactions from James's first readers which suggest that the scandal of The Turn of the Screw is our participation in it:

the most scandalous thing about this scandalous story is that we are forced to participate in the scandal, that the reader's innocence cannot remain intact: there is no such thing as an innocent reader of this text. In other words, the scandal is not simply in the text, it resides in our relation to the text, in the text's effect on us, its readers... (p.97)

The second "scandal" is the "Freudian" reading of the text, seeing the governess as neurotic, and Felman concentrates on Wilson's reading of the text (see Chapter Eight). The debate generated by this reading becomes part of the object of Felman's reading. She asks:

Would it be possible to say, indeed, that the reality of the debate is in fact more significant for the impact of the text than the reality of the ghosts? Could the critical debate itself be considered as ghost effect?...when the pronouncements of the various sides of the controversy are examined closely, they are found to repeat unwittingly - with a spectacular regularity - all the main lexical motifs of the text. (p.98)

She discusses these motifs (of aggression, conflict, and danger) and focuses on the way that a reading (Robert Heilman's) concerned with excluding the hypothesis of neurosis in the story, rediscovers neurosis in Wilson's interpretation, accusing him of "hysterical blindness" (see pp.99-100). Another motif that resurfaces in the readings is salvation, from saving the children to saving the text. After this discussion Felman suggests, in a way that recalls Holbrook Jackson, and more pertinently recalls Daisy Miller, that the initial scene repeats the textual one.

The scene of the critical debate is thus a repetition of the scene dramatized in the text. The critical interpretation, in other words, not only elucidates the text but also reproduces it dramatically, unwittingly participates in it. Through its very reading, the text, so to speak, acts itself out. As a reading effect, this inadvertent "acting out" is indeed uncanny: whichever way the reader turns, he can but be turned by the text, he can but perform it by repeating it. (p.101)

This, it is suggested, may be the textual trap spoken of by James in the Preface.

The actors, or the agents of this textual action, are indeed the readers and the critics no less than the characters. Criticism, to use Austin's terminology, here consists not of a statement, but of a performance of the story of the text; its function is not constative, but performative. Reading here becomes not the cognitive observation of the text's pluralistic meaning, but its "acting out". (pp.114-5)

A critical reading must then be double, reading the text and reading

its readings.

The significance of these readings of reading is, I hope, obvious in the light of my discussion of Daisy Miller. To link the concerns of Michaels and Felman to my discussion we can look at that reader of Daisy Miller, Count Vogelstein, with whom we started. When Pandora approaches this reader what strikes him as uncanny is that they seem to be acting out Daisy Miller. Pandora's behaviour seems to testify to the realism of Daisy's portrayal whereas Vogelstein finds as a reader meeting Pandora he is somehow in the same position as Winterbourne: "Was not the conduct of this young lady a testimony to the truthfulness of the tale, and was not Vogelstein himself in the position of the young man in the garden? (V,p.363, my italics). Discussing Confidence and Daisy Miller we have seen how the concern with reading inscribes us within the fiction. In Daisy Miller James releases two interpretations which are mutually irreconcilable (Daisy as innocent or as guilty/ knowing, Daisy as representative or as monstrous) and these interpretations are contained in the tale but also repeated in its readings. Winterbourne is constructed as a reader and student and stands as a warning to those readers who wish to clear up Daisy's ambiguity and contradictions. We seem left with a paralysis, an either-or/neither-nor, which suspends judgment. 30

The paralysis can be seen as an ironic reflection on that confiscation of James for the liberal dilemma: it demonstrates that spectatorship, reading, the decision not to act, are all actions, and actions for which the reader must in this economy of reading, this division of labour, share the responsibility. The reader cannot conclude with the fetish of the "ambiguity" of James for he or she is involved and is responsible for that ambiguity. The blocking of judgment also

turns attention to the language and structure of the nouvelle. The question of representation is raised and then put in abeyance; the reader may turn to the activity of the nouvelle beyond representation but still within its limits, without being able to ignore the question raised about the ethics of reading and representation. An improvised hesitation is called for. One other conclusion can be made: a parallel can be traced between a reading forced to hold contradictory tenets and Daisy herself (and beyond her to other Victorian women) who must demonstrate her niceness through the flirtation that causes Winterbourne to suspect her. Pope's line from "of the Character of Women", "Woman's at best a Contradiction still", has an unexpected truth as "Woman" is constructed in representations as a contradiction between moral purity and sexual availability.

From this lesson of The Turn of the Screw we can conclude with the motion of turning in Daisy Miller. Turning is both the action of reading, turning pages, and a word that gestures both to space and to time, in this case the social space of the nouvelle and the fact of reading the nouvelle after the time of its writing, the reader's turn. Turning is also linked to the tour, the economy of tourism in which Daisy circulates. It is also the movement which characterises Daisy: "she then turned her head and looked over the parapet" (p.9), "the young lady turned again to the little boy" (p.9), "She turned to Winterbourne with the slightest blush" (p.20), "she gave him a smile and turned away" (p.21), "They had all stopped and she had turned round and was looking at her friend" (p.36), "When she heard Winterbourne's voice she quickly turned her head with a 'Well, I declare!'" (p.47), "By this time Daisy had turned her attention again to Winterbourne" (p.50), "Daisy turned shining eyes again from one of the gentlemen beside her

to the other...she looked again at Mr Giovanelli, then she turned to her other companion" (p.62), "and with Mr Giovanelli, who made a triumphantly obsequious salute, she turned away" (p.63), "Daisy at last turned on Winterbourne a more natural and calculable light" (p.72).

Daisy turns between family and Winterbourne, Giovanelli and Winterbourne, in a dizzy movement that shows both her confusion (or ignorance) and her refusal to be fixed and stilled. Circular or directionless movement characterises her "wandering about", her "walking round with mother" (p.27). Rustling "her skirts in the corkscrew staircases" she asks Winterbourne to "go round" with the Millers (p.41). (Before James revised the nouvelle for the New York Edition she displays "the tourmure of a Princess"). "'She goes round everywhere'" (p.50), "'I'm just going to walk round'" (p.52), "'She's always going round with Mr. Giovanelli'" (p.79), "'You think I go round too much with him'" (p.82), "'Besides, I don't go round so much'" (p.83); Randolph says "'It's going round at night that has made Daisy ill'", "'She's always going round at night'" (p.90). The movement is generated by the initial crossing on the City of Richmond, Randolph says, "'it was turned the wrong way'", "'Well, we've got to turn it the right way sometime'", replies his mother (p.50). Daisy never does turn the right way as her turning comes up against what we might call the fixing of turning into circles. The "little American circle" (p.89) literally turns on Daisy - "all the cold shoulders that were turned upon her" (p.80). Mrs Walker "turned her back straight on Miss Miller and left her to depart with what grace she might" (p.73). Daisy's turning meets the fixed circle of the Europeanised Americans: "Daisy turned away, looking with a small white prettiness, a blighted grace, at the circle near the door" (p.73). She contracts her fever in "the

dusty circle of the Colosseum" (p.85).

The nouvelle itself turns on this idea: the reader's hesitation and James's circling around the problem of representation, the turned back of James - turned on America, turned over his writing desk, turning as a permanent ambassador for the mobility of writing, differences, and dispatiation, the ambiguity circling around the absent American father and economy that produces these "turns", these performances.³¹ The economy of reading mirrors the economy of the tour, turning around absences, performing and repeating previous readings, turning towards new responsibilities of reading and mobilities of judgment.

"Exchanges without commerce": "In the Cage"

The telegraphist, the heroine of In the Cage, is not named but placed. Located within the cage, placed through her work, the telegraphist also suggests that concept which both etymologically and politically is not a place, utopia. James suggests this in his preface to the New York edition. He compares the telegraphist to Hyacinth Robinson, Maisie, Morgan Moreen; all spectators whose reading of the social spectacle is confined or distorted through position, position in terms of gender, age, class. James admits that these characters and their critical, speculative vision may be utopian. They may well not exist in a space outside the space of writing.

My brooding telegraphist may be in fact, on her ground of ingenuity, scarcely more thinkable than desirable; yet if I have made her but a libel, up and down the city, on an estimable class, I fell it still something to have admonished that class, even though obscurely enough, of neglected interests and undivined occasions. 1

Before our reading of In the Cage where we shall return to the Preface and to the telegraphist's speculations, James will be placed within contexts of utopian thought which link the politics of the 1880s to the politics of the 1980s, which suggest connections between writing, reading, utopias, and which suggest an imagination of other economies in the theories and practice of French feminism. The utopian aspect of this French feminist work will be linked to the concerns of James's work through the figure of the hysteric, and the struggles of his time over the place and position of women and their representation.

1. Writing Utopias

I have quoted elsewhere Debray's remark that if the writer is a worker, in the sense of a "labourer", "he is the only one living under communism as described by St Marx or St Fourier".² Writing utopias

as a title to this section implies the presence, necessarily written, of utopias (Marx, Fourier, Morris, Bellamy, Wells) in the nineteenth century and also suggestions that writing is somehow utopian when contrasted with other forms of labour. Writing presents itself in this guise in various ways and Fredric Jameson may introduce us to some of these. He comments on the Proustian leisure-class suggesting that they form not a reactionary but a "utopian" representation.

They reflect:

in the most distorted way the possibilities of a world in which alienated labor will have ceased to exist, in which man's struggle with the external world and with his own mystified and external pictures of society will have given way to man's confrontation with himself. The Proustian leisure-class is a caricature of that classless society: how could it be otherwise?

To which he adds a quotation: "'Art', said Sorel, 'is an anticipation of the way all work will feel in the society of the future'." ³ The remark on Proust has an obvious application to James's leisure-class and it has a specific resonance within the telegraphist's vision of Everard and Lady Bradeen. As does the Sorel remark, for the telegraphist's labour is inhabited by play, by "the underhand game" of her speculations which resemble both reading and writing.

Jameson, however, both in Marxism and Form and increasingly in his later work, sees the utopian nature of the literary text as a necessary production of the Marxist hermeneutic. This necessity is based on the idea that all class consciousness in its vision of collectivity is utopian, and that a Marxist positive hermeneutic can, indeed, ought to find in any text or political movement, even Fascism, decipherable positive utopian impulses. ⁴ Extended to such a generalisation or principle, any literary text is utopian. This point seems to me revealing of an absence of an American socialist party rather than a useful tool of analysis; the contemporary concern with utopias

has a material and political context. However the earlier examples of style and the leisure-class are of interest and the Sorel quotation about art as a vision of future labour brings us to Morris.

Kurt Heinzelman has suggested that "Morris 'solves' the economic depreciation of art by using art to supplant economics". He quotes from "Art and Socialism", commenting:

Morris's terms are a simple inversion of Adam Smith's: labor has become unproductive of moral, social, and cultural good; therefore, only art is productive. Morris's dichotomy remains the same as Smith's but with the adjectives "productive" and "unproductive" silently reversed. 5

Morris claims for periods of the past, and for a future communist society, an absence of the division of labour, a state of things where the best artist was still a workman, the humblest workman an artist. Art and labour would no longer be divided but united in useful work which would not know the division between work and pleasure: "Art is Man's expression of his joy in labour".⁷ Morris makes not only a sustained connection between art and labour, perhaps rendered easier through art being for him primarily the plastic arts which avoid the division between mental and manual labour, but in his mobilisation by E.P.Thompson also transforms the terms of political debate within English Marxism. Before returning to nineteenth century views of nonalienated work, we need to examine this contemporary political context.

I suggested above that Jameson's increasing use of utopianism as a positive and essential feature of texts stems from a present political impasse. In the case of Thompson, utopianism is a part of his subject not a part of a positive hermeneutic. Morris, socialist thinker, artist, author of News from Nowhere, presents the challenge of utopianism; a challenge within Marxism because of the critique of

Utopian Socialism in The Communist Manifesto, and especially in Engels's Socialism, Utopian and Scientific (1880). Thompson's "Postscript", added in 1976, admits to an evasion of this challenge in using the phrase "scientific Utopia" and, through the reading of Morris proposed by Miguel Abensour, confronts the challenge of a politics of utopian desire. Thompson welcomes Abensour's interpretation, reworking his insights into Morris in the light of desire and Utopias:

we enter into Utopia's proper and new-found space: the education of desire. This is not the same as "a moral education" towards a given end: it is, rather, to open a way to aspiration, to "teach desire to desire, to desire better, to desire more, and above all to desire in a different way". 7

The first question we may ask is should and can Utopia have a proper space? The second question is one of context, or rather, contexts. Thompson's use of Abensour is generated by an English context where an earlier break with Stalinism meets with anti-theoreticism, specifically an anti-Althusserian stance. Hence the mobilisation of Morris and the idea of the education of desire taken from Abensour is, in Thompson's work, used as a challenge to established Marxism from a position of moral realism. This is itself challenged by Perry Anderson who suggests the specific context of this politics of desire as Parisian, post-1968 irrationalism, and, more valuably, places Morris's utopianism within its material conditions of possibility. That position has been criticised for its reflex of dismissal when addressed by desire. 8

In fact we can suggest that both Anderson's condemnation and Thompson's appropriation miss the point of the difficulty of reconciling moral realism and desire; an English tradition and a French theory where the first bases its values on the subject, consciousness, the individual, and where the latter, either inspired by or in reaction to psychoanalysis, wishes to decentre that certainty. As in Jameson's work we can detect the desperation generated by a political impasse. In this case the impasse is double: the work that has emerged from Paris post-1968

and the disillusion with established Marxism and particularly the Communist Party, a feature not mentioned by Anderson, and, on the other hand, an attempt to reconstitute an English Marxism which stands for moral values and opposes theoretical work, within a context where Marxism is a force within higher education but not within the main parties. The question of the desire to desire may also suggest nineteenth-century novels rather than News from Nowhere, (novels do not feature in Morris's future), specifically Emma Bovary, and also the emergence of psychoanalysis around the figure of the hysteric; and a politics of desire may suggest feminism rather than Marxism. These points will be taken up in discussions of hysteria, French feminism, and In the Cage.

We should, however, realise that utopian thought is closer to James than debates within English Marxism, it is not only that he met Morris but that his father contributed to utopian thought. James, in his Autobiography, mentions his father's interest in Fourier and his scheme of the "phalanstery". Richard Poirier discusses an interesting passage by the senior Henry James about work done to a level of skill, performed as it were, becoming an art.¹⁰ Whether work is seen as an art or art is seen as work, the work of art or the literary text seem to prefigure utopia and nonalienated labour. Marx, writing on this subject, criticises Fourier and suggests the rigour of nonalienated work:

labour becomes attractive work, the individual's self-realization, which in no way means that it becomes mere fun, mere amusement, as Fourier, with grisette-like naivete, conceives it. Really free working, e.g. composing, is at the same time precisely the most damned seriousness, the most intense exertion. 11

This view of labour matches the telegraphist's situation: the dream of the grisette or shop-girl of work becoming play is transformed

in her hands into an intense exertion akin to the critical, speculative vision of her author. Her play stems from her confined location and the surrounding context of masculine thrift. The hysteric also challenges this economy.

2. The Portrayal of Women

I have discussed elsewhere the circulation of women as signs in an economy of publicity, the textualisation and "reading" of women, and the knot that ties together the young girl as a reader, the "Freudian" reading of James as a spectator-voyeur, the displacement of castration by the logic of the hymen, censorship, organic form, and virginity.¹² Within that last discussion I put forward a critique of the "Freudian" reading of James which ignores the materiality of the texts of both Freud and James. This reductive approach which uses Freudian tools to medicalise the text in order to reveal its author, and which draws on pre-Freudian "economies" of the body and the psyche, also has a powerful normalising tendency. This can be seen in Leon Edel's introduction to The Diary of Alice James, "A Portrait of Alice James". He comments on Alice's illness:

We may speculate that at least some part of her condition was the common one of Victorian restrictions on women. Elizabeth Barrett offers a record of an analogous kind of bedridden life and of her escape from it. But no Robert Browning came to carry Alice off to some Italy of her own. What we get instead, in the diary, is the sense of early frustration, that of a strong-limbed active girl who never found an opportunity to indulge in activity. In our time she would have played tennis, or gone water skiing or followed various forms of outdoor life. In earlier New England she wore long dresses, and sat decorously at dull teas - and had her periodic prostrations. 13

One does not disagree with Edel's extension of the discussion from Alice to the general condition of women, nor his liberal distaste for these restraints. But the banality of vision involved in seeing Alice James

playing tennis or water-skiing reveals the normalising direction of the analysis. Alice's diary and her brother's comments reveal her political interests, especially in the situation in Ireland, why not see her as politically active? Edel also demonstrates a reduction of problems to the body which is characteristic of the Victorian restraints he appears to oppose. He also shows a certain misrecognition of feminism and freedom from restraint, as if the demands of the women's movement might be answered in the shift from Victorian (restraint, long dresses, dull teas and decorum) to the Modern (active girls, various forms of outdoor life). There is also an easy exchange between texts and lives in this introduction; The Bostonians and Katharine Loring and Alice, for example, where their relationship is read through The Bostonians which is then seen to be based on their relationship. Their friendship prompts Edel to the extreme comment, "If Alice was too ill to be an active lesbian she was nevertheless finding fulfillment by being chronically ill".¹⁴ Here we can see the figure of the hysteric: Edel hovering over Alice's bed like the Victorian doctors faced with a similar problem of the psychic and the body, of a sexual illness, both illness instead of sex and sexuality as illness.

What to do with the hysteric? Various remedies were tried with Alice, "massage, visits to specialists in Manhattan for ice and electric therapy, special 'blistering' baths, sojourns in the 'Adams Nervine Asylum' near Boston". The doctors suggest water treatment; the critic, the literary psychologist opposed to these Victorian absurdities, recommends water-skiing.¹⁶ Perhaps we can understand why Alice felt relieved when breast cancer was diagnosed. William James advised Alice to take morphia as a relief from the pain, she did not take

well to drugs so he suggested hypnosis. He had seen Charcot's work with hysterics and hypnosis at Salpêtrière, as had Freud who himself experimented with hypnosis before "the talking cure". Hysteria, the "desire to desire", what Jameson has suggested, following Lacan, as the raw material of psychoanalysis: "Jacques Lacan has suggestively underscored the relationship between emergent psychoanalysis and its historical raw material: hysteria as the 'desire to desire'....'hysteria puts us, so to speak, on the track of a certain original sin of psychoanalysis'". 16

If we consider The Awkward Age (1899) or What Maisie Knew (1897), in relation to Studies on Hysteria (1895), or especially the case history of "Dora", begun in 1900, first written up in 1901, (published in 1905), we see a turn of the century problem emerging around desire and knowledge. And women: "In the beginning was the woman, the hysteric: Anna O., Emmy von N., Lucy R., Katherina -, Elizabeth von R.; the Studies on Hysteria are all women". 17 There is a shared problem of knowledge linking James's fiction and the emergent science of psychoanalysis: what does Maisie or Nanda know? What does Dora know? And perhaps alongside this problem of knowledge there is a problem of desire: what does Woman want?

Freud on Dora and knowledge:

From the very beginning I took the greatest pains with this patient not to introduce her to any fresh facts in the region of sexual knowledge; and I did this, not from any conscientious motives, but because I was anxious to subject my assumptions to a rigorous test in this case. Accordingly, I did not call a thing by its name until her allusions to it had become so unambiguous that there seemed very slight risk in translating them into direct speech. Her answer was always prompt and frank; she knew about it already. But the question of where her knowledge came from was a riddle which her memories were unable to solve. 18

Where does this apparently inexperienced girl obtain her sexual knowledge? There is a possible suspect in Dora's last governess:

"an unmarried woman, no longer young, who was well-read and of advanced views". Freud's note on this woman tells us: "This governess used to read every sort of book on sexual life and similar subjects, and talked to the girl about them...For some time I looked upon this woman as the source of all Dora's secret knowledge, and perhaps I was not entirely wrong in this".¹⁹ We can notice the elements of The Turn of the Screw: governess, knowledge, hysteria, sexuality, the question of what the children know, how they know, what Miles has done or said.²⁰ The governess plays an important role within psychoanalysis as revealed in the Dora case-history; Dora raises the problem when she announces that this session is the last. Freud asks when she came to this decision: "'A fortnight ago, I think'" - "'That sounds just like a maidservant or a governess - a fortnight's notice.'" ²¹ Freud's remark makes Dora remember the governess at the K.s when she was visiting who told Dora that Herr K. had seduced her, using the phrase "that he got nothing from his wife", which Freud remembers as the phrase Herr K. used in his proposal to Dora. Dora, he suggests, slaps Herr K. because of this phrase "'Does he dare', you said to yourself, 'treat me like a governess, like a servant?'" The phrase links governess and Dora, as does the fortnight, but Freud is implicated in this as well: "'You give me a fortnight's notice, just like a governess'".²²

Jane Gallop has commented on the ambiguity of just who is the governess, Dora or Freud? If Freud identifies Dora with the governess: "It is precisely in the position of the governess, of the servant, that Dora places Freud".²³ The ambiguity is settled through economic position: "Freud is being paid by Dora's family; he is the servant whose services are no longer required" (p.142). The identification between Freud

and a governess or maid or nurse reverberates outside this case-history, has, in fact "a decisive, structural relation to psychoanalysis in general" (p.142). Because, as Freud was to discover, psychoanalysis works through transference which is not peculiar to analysis but is the structure of all love. Psychoanalysis, however, enables the patient to recognize repetition and transference partly through the analysts' interpretations but also importantly because the analyst is paid. "The money proves that the analyst is only a stand-in. Rather than having the power of life and death like the mother has over the infant, the analyst is financially dependent on the patient. But, in that case, the original 'analyst', the earliest person paid to replace the mother is that frequent character in Freud's histories, the nurse-maid/governess" (p.143).

Gallop sees this figure of the governess as crucial to an understanding of the politics of psychoanalysis. A consistent error of psychoanalysis is to reduce social conflict to a family paradigm, revolution seen in child-parent terms and so on. But, as she points out, this "closed, cellular model of the family...is an idealization, a secondary revision of the family. The family never was, in any of Freud's texts, completely closed off from questions of economic class. And the most insistent locus of that intrusion into the family circle (intrusion of the symbolic into the imaginary) is the maid/governess/nurse" (p.144).

He proceeds to discuss sexual relations "as some kind of contact with alterity" with the incest taboo prohibiting against alterity "within the family circle", and, as formulated by Lévi-Strauss, thus founding society. Lévi-Strauss found that the correlate to this taboo is endogamy, the limiting of alterity within a larger circle; exogamy, marrying someone outside that larger circle, equally violates the

incest taboo. So we can see that marrying someone outside of one's class or race could represent "a contact with a non-assimilable alterity". Returning to Freud:

Freud's nurses and governesses might represent just such otherness, the very otherness that can also be represented by the violence of class conflict. Yet she is there at the heart of the family, in the cell nucleus. She is so much a part of the family that the child's fantasies (the unconscious) do not distinguish "mother or nurse".(p.145)

For psychoanalysis to both resolve transference and to radicalise its practice, to open the family, it must identify with the governess.

"Psychoanalysis can be and ought to be the place of symbolic inscription of the governess" (p.146).

I think it is possible that Gallop is wrong to identify nurse and governess in terms of class but her stress on their position, within the family but representing alterity, surely explains their position within the novel as well.²⁴ However the mention of Lévi-Strauss and the incest taboo raises the notion of the exchange of women, elementary kinship structures. We can consider here the elements of exchange, of barter, that The Awkward Age is concerned with and which is the fate of Maisie, and in returning to James, return also to Dora:

When she was feeling embittered she used to be overcome by the idea that she had been handed over to Herr K. as the price of his tolerating the relations between her father and his wife; and her rage at her father's making such a use of her was visible behind her affection for him. At other times she was quite well aware that she had been guilty of exaggeration in talking like this. The two men had of course never made a formal agreement in which she was treated as an object for barter; her father in particular would have been horrified at any such suggestion. 25

The idea of the woman as object for barter is taken up in the work of the French feminist writers considered in the next section, it is also present in the exchanges and economies of In the Cage.

This section on "The portrayal of women" has concentrated on the hysteric (and the governess) to link James's concerns and period with

the emergence of psychoanalysis, with a "desire to desire" that points to utopia but also to In the Cage, and, more generally, to suggest an area - James and women - that will mediate between the discussion of Cixous, Irigaray, and In the Cage. The hysteric is central to the French women writers who will be discussed; Jane Gallop's chapter "Keys to Dora" from which I have been quoting, begins with a text "Portrait de Dora/de Hélène Cixous/des femmes" (1976). In fact 'des femmes' is a publishing house connected with the woman's group "Psychoanalysis and Politics", but as Gallop points out the cover sets up a circuit of substitution involving Dora, Cixous, and "women": "The portrait of Dora is also a portrait of Hélène Cixous is also a portrait of women (in general)" (p.132). Gallop points out that a portrait is a representation and Cixous's text is a play, another representation; "portrait", in French, also has the sense of "spitting image", re-presentation, similarity, substitution. She then discusses another text, La jeune née (1975) by Catherine Clément and Hélène Cixous in which Dora, and the hysteric, play a large role.

Perhaps we can approach the area James and women through the portrait: Edel's "A Portrait of Alice James", The Portrait of a Lady, Freud's Dora, "The Clinical Picture", "Portrait de Dora/de Hélène Cixous/des femmes". The novel, the portrait, and women are connected by Rebecca West writing about Meredith and Hardy: "in memory their work appears as two long galleries filled with portraits of beautiful and rebellious women".²⁶ Rachel Brownstein, writing about one of Meredith's "beautiful and rebellious women", Diana of the Crossways, reveals that:

A delicate "portrait" of Diana was featured in a book of sketches of chaste and lovely heroines of popular fiction, drawn as if they were so many actual society belles, which was published as a coffee-table folio around the turn of the century. ²⁷

Constance Fenimore Woolson wrote to James:

How did you ever dare write a portrait of a lady? Fancy any woman's attempting a portrait of a gentleman! Wouldn't there be a storm of ridicule! Every clerk on the Maumee river would know more about it than a George Eliot. 28

Early in May 1914, a woman attacked Sargent's portrait of Henry James, in the Royal Academy, and cut the painting with a meat cleaver:

At the station the woman gave her name as Mrs Mary Wood. She had never heard of Henry James. Her assault on the picture was for reasons that had nothing to do with the novelist or with Sargent. She was explicit in police court that day. A militant suffrogette, she said that she had read that the picture was valued at £700. A women painter, she said, would not have received anywhere near such a sum. She wished "to show the public that they have no security for their property, nor for their art treasures, until women are given their political freedom". 29

A woman friend wryly points out the assumptions, the confidence of knowledge, implicit in James's representation; a woman walks into the Royal Academy and takes a meat cleaver to a representation of James, as an example of the propaganda of the deed. Her action gives representations a context, a market in which women's work is devalued. Her action is also an attack on property, in this case a representation, precisely because women are denied political representation, the vote. There are other ways of seeing the connections between James and women and the twist given to this area by the women's struggles for vote. 30 This section has moved from the portrait to property, connecting the novel's representations of women, with Edel's "portrait" of Alice, Freud's "The Clinical Picture" of Dora, with the emergence of psychoanalysis and with political struggle. These concerns are the concerns of the writers to whom we will now turn who will return us to the question of utopia while opening our reading of In the Cage.

3. Utopia? Perhaps

Produced from a site where psychoanalytic theory meets feminist politics, the work we will now consider may seem alien to more obvious and more urgent feminist campaigns. It concentrates on language and desire rather than on, for example, struggles around women in

the labour-force, rights to abortion, divorce, struggles over male violence or the sexism of media representations. These writers then obviously cannot be identified with feminism as such, nor can they be assumed to agree amongst themselves, to form a coherent, self-identical position. Putting a stress on the challenges and values of heterogeneity, alterity, differences, they resist being grouped into a homogenous, centred theory. I will be quoting from the anthology New French Feminisms, which suggests that the writers are near to one another in terms of interests and context, however much they emphasise their differences. This work shares with In the Cage an imagination of expenditure and of giving outside the framework of masculine thrift. It also offers a way of bringing together the economies we have discussed throughout this work, bringing them into relation and into question, fusing them in a challenge to the existing order and opening up the contradictions between them.

Elsewhere in this work I have demonstrated how James's texts deconstruct binary oppositions thawing out these frozen dichotomies to reveal a play of differences. Cixous brings together the Derridean unsettling of the opposition between speech and writing and the feminist challenge to the subordination of the feminine. She asks what if:

it were to come out one day that the logocentric project had always been, undeniably to found (fund) (The pun is on "fonder" - "to found" and "to fund") phallocentrism, to insure for the masculine order a rationale equal to history itself? 31

We can note the pun that unites architecture and the economic, foundations and funding, and recall that the pun both fulfils the ideal of "economy" and undermines it. Economies are united in another question:

What does one give?

The specific difference that has determined the movement of history as a movement of property is articulated between two economies that define themselves in relation to the problematics of giving.

The (political) economy of the masculine and the feminine is

organized by different requirements and constraints, which, when socialized and metaphorized, produce signs, relationships of power, relationships of production and of reproduction, an entire immense system of cultural inscription readable as masculine and feminine.

It is important, Cixous stresses, not to confuse or identify masculine with male, feminine with female. And furthermore to do with these two economies, "when I speak of political economy and of libidinal economy, in putting the two together, I am not bringing into play the false question of origin, that tall tale sustained by male privilege".³² Economies are put together rather than arranged in terms of priority and determination.

For Cixous sexual difference is neither anatomical difference nor the fantasised relation of the child to that anatomical difference, the differences that cannot be co-opted are to do with sexual pleasure (jouissance) and what happens when that pleasure enters writing.

Jouissance, "in so far as woman's libidinal economy is neither identifiable by a man nor referable to the masculine economy".³³ For a real liberation of pleasure, of relations to the body (and to the body of others), she suggests political transformations are required. Here is the utopian result of the change in political and libidinal economies:

Then "femininity", "masculinity", would inscribe their effects of difference, their economy, their relationships to expenditure, to deficit; to giving, quite differently. That which appears as "feminine" or "masculine" today would no longer amount to the same thing. ³⁴

Henry James writing about the Italian novelist, Matilde Serao, says "The questions of the proper and the improper are comfortably far from her". He is comparing her novels to the English situation where propriety dictates subject and where that propriety is either caused by, or, in turn, causes, the novel to be widely written and read by women. If the "sexual" is to appear in the English novel, if propriety is to be fragmented, it may ironically happen, James thinks, through

women writing rather than men. He connects this liberation of the novelist to the campaigns for Women's suffrage and for a change in their conditions: "'Emancipations' are in the air, and may it not possibly be that we shall see two of the most striking coincide?" ³⁵

We can see them coincide in the work of Luce Irigaray. She sees women's desire not as the voracious hunger often feared but "really a question of another economy", against linearity, against univocity, never "simply one". The play allowed by the term jouissance which connects property (but use-values, something to be enjoyed not owned nor exchanged) and orgasm, leads to the conclusion: "Property and propriety are undoubtedly rather foreign to all that is female". Women's pleasure thus "poses a problem for any current economy in that all computations that attempt to account for woman's incalculable pleasure are irremediably destined to fail". She sees woman as "traditionally use-value for man, exchange-value among men. Merchandise, then". And marked phallically by "fathers, husbands, procurers", to establish their value in "sexual commerce". So pleasure poses direct social questions, a revolt of some commodities would, it is, I think, assumed, change other commerce: "How can this object of transaction assert a right to pleasure without extricating itself from the established commercial system?" ³⁶

Another piece by Irigaray, again concerning the exchange of women, "Des marchandise entre elles", suggests homosexuality as the dominant social order. Because exchange equals trade between the same ("Women, signs, goods, currency, all pass from one man to another"). Thus real masculine homosexuality is repressed, according to her theory, because it gives the game away, replaces pretence and the phallus with pleasure and the penis.

But what if the "goods" refused to go to 'market'? What if they maintained among themselves "another" kind of trade?

Exchange without identifiable terms of trade, without accounts, without end - Without one plus one, without series, without number. Without a standard of value....Where use and exchange would mingle. Where the most valuable would also be the least held in reserve. Where nature would spend itself without exhaustion, trade without labor, give of itself - protected from masculine transactions - for nothing: there would be free enjoyment, well-being without suffering, pleasure without possession. How ironic calculations, savings, more or less ravishing appropriations, and arduous capitalizations would be!

Utopia? Perhaps. Unless this mode of exchange has always undermined the order of trade and simply has not been recognized because the necessity of restricting incest to the realm of pure pretense has forbidden a certain economy of abundance. 38

Utopia? Yes, but also a demonstration of what happens when the language of economies refuses to divide itself into instances, levels, relations, the literal and the metaphorical, the parallel and the homologous. A discourse that is utopian, poetic, challenging all forms of the proper and, possibly, not so far from James. A certain loosening of oppositions and diffusion of differences through eloquence and flow, and if these desiring women are to be believed the problem is there in the writing, all the economies implied.

Hélène Cixous in "The Laugh of the Medusa" maintains that there is "such a thing as marked writing; that, until now, far more extensively and repressively than is ever suspected or admitted, writing has been run by a libidinal and cultural - hence political, typical masculine - economy". 39 It does not seem to matter that this revolution only takes place in language:

Because the "economy" of her drives is prodigious, she cannot fail, in seizing the occasion to speak, to transform directly and indirectly all systems of exchange based on masculine thrift. Her libido will produce far more radical effects of political and social change than some might like to think....we are at the beginning of a new history, or rather, of a process of becoming in which several histories intersect with one another. As subject for history, woman always occurs simultaneously in several places. Woman un-thinks the unifying, regulating history that homogenizes and channels forces, herding contradictions into a single battlefield. 40

Un-thinks is dé-pense, a neologism formed from penser but also a pun

on spends from dépenser. This utopian thought recalls the Jamesian imagination of expenditure, forming an "economy" which gives and does not end, and thus escapes being economised:

Elsewhere she gives. She doesn't "know" what she's giving, she doesn't measure it; she gives, though, neither a counterfeit impression nor something she hasn't got. She gives more, with no assurance that she'll get back even some unexpected profit from what she puts out. She gives that there may be life, thought, transformation. This is an "economy" that can no longer be put in economic terms. Wherever she loves, all the old concepts of management are left behind. At the end of a more or less conscious computation, she finds not her sum but her differences. 41

4. Thrift, luxury and "In the Cage"

The opening into the text was adventure, expenditure without reserve. 42

In his Preface James wrote that In the Cage "speaks for itself, I think, so frankly as scare to suffer further expatiation. Its origin is written upon it large" (AoN, p.154). Its origin has been seen as "written upon it" so large that the telegraphist, like James's other anonymous subjective adventurer in The Sacred Fount, has been identified with James. The telegraphist is no writer however, but she does resemble that mixture of writer and reader which is James in the Prefaces, re-reading, re-writing, and possessed of the critical intelligence.

To criticise is to appreciate, to appropriate, to take intellectual possession, to establish in fine a relation with the criticised thing and make it one's own. The large intellectual appetite projects itself thus on many things, while the small - not better advised but unconscious of need for advice - projects itself on few. (AoN, p.155)

The telegraphist is grouped with Maisie, Hyacinth Robinson and Morgan Moreen. The small intellectual appetite, the contracted critical intelligence, economises: "Admirable thus its economic instinct; it is curious of nothing that it hasn't vital use for" (AoN, p.155). James remarks that the danger of "the student of great cities" is

"inevitably of imputing to too many others, right and left, the critical impulse and the acuter vision" (AoN,p.155). This danger spreads to his characters, both he and the telegraphist share "the vice of reading rank subtleties into simple souls and reckless expenditure into thrifty ones" (AoN,pp.155-6, my italics).

James wonders what the postal-telegraph office "might 'mean'":

for confined and cramped and yet considerably tutored officials of either sex to be made so free, intellectually, of a range of experience otherwise quite closed to them. (AoN,p.154)

He is led by the critical impulse, the intellectual appetite, to imagine another spectator, "prone...to that form of waste" that is speculation (AoN,p.154). Reading and reckless expenditure and the economic instinct of the critical intelligence belong to speculation. ⁴³ For The Princess Casamassima, James had imagined the situation of a critical intelligence whose view is distorted and blocked by class-differences. Another observer "watching the same public show" but with a difference:

This difference would be that so far as all the swarming facts should speak of freedom and ease, knowledge and power, money, opportunity and satiety, he should be able to revolve around them but at the most respectful of distances and with every door of approach shut in his face. (AoN,pp.60-1)

The telegraphist is compared to Hyacinth:

fairly staggering under the appropriations, as I have called them, that he owes to the critical spirit. He collapses, poor Hyacinth, like a thief in the night, over-charged with treasures of reflexion and spoils of passion of which he can give, in his poverty and obscurity, no honest account. (AoN,p.156)

This returns us to the discussion that opened this chapter, the utopian position of the telegraphist, the way that a spectacle of leisure both suggests a world of nonalienated labour and represents the processes which alienate labour from its products. We can also see that a tension is set up between a historical economy stratifying

opportunity along class-lines and a critical economy of speculation.

The telegraphist's "position" is "that of a young person spending, in framed and wired confinement, the life of a guinea-pig or a magpie".⁴⁴ The magpie recalls Hyacinth's critical appropriations, suggesting theft, hoarding and the covert nature of observation. Her "framed" position suggests the portraits of women discussed above as well as James "framing" her. He writes of Strether "encaged and provided for as "The Ambassadors" encages and provides" (AoN, p.321); the telegraphist's cage is "encaged" by James. Her "framed and wired confinement" is on one level framed by James and wired by language (the language she deals with at work forms, precisely, wires), on another it is her literal position divided from the grocery by "a frail structure of wood and wire" (p.368), adjacent to "the presence of hams, cheese, dried fish, soap, varnish, paraffin, and other solids and fluids" (p.367).

Her position is simultaneously a social and economic one and a fictional one. The structures of class and fiction are foregrounded without privileging one over the other; her work does not refer only to the craft of fiction but neither can it elide its own construction in language. Her main function is to:

count words as numberless as the sands of the sea, the words of the telegrams thrust, from morning to night, through the gap left in the high lattice, across the encumbered shelf that her forearm ached with rubbing. This transparent screen fenced out or fenced in, according to the side of the narrow counter on which the human lot was cast, the duskiest corner of a shop. (p.367)

The "gap" through which language and money are exchanged is the foundation of her imaginative existence in the "gaps" of other. The "transparent screen" may suggest conventional ideas of consciousness and of language and their relationship with phenomenal reality, a relationship of transparency that the gap undermines.⁴⁵ The gap allows access to the social game that Captain Everard and Lady Bradeen play: "their high

encounter with life, their large and complicated game" (p.381). "The fine soundless pulse of this game" (;.381) inspires the telegraphist to play "the underhand game" with more intensity:

It was of course the law of the place that they were never to take no notice, as Mr Burton said, whom they served; but this also never prevented, certainly in the same gentleman's own part, what he was fond of describing as the underhand game. (p.375).

The opposition and co-existence of the "law" and the game is similar to the co-existence of the transparent screen and the gap. The game is not unstructured play but a system, like the law, operating covertly within that law. The telegraphist is placed within the economy, dealing with communication and adjacent to commodities, but she participates within another economy where work combines with play in the game, in speculation. This other economy is contrasted to economising: "her actual chance for a play of mind was worth any week the three shillings he desired to help her save" (p.374). Her economy of interest overrides Mr Mudge's thrift, rather, as we have seen, in the same way as the textual economy of the nouvelle exceeds the economy of publishing.

The telegraphist's reading of romantic fiction might suggest that her cage and her "escape" are similar to Emma Bovary's; James wrote of "the contracted cage" in which Emma Bovary "flutters".⁴⁶ The telegraphist's books ("very greasy, in fine print and all about fine folks, at a ha'penny a day" p.371) do not place her as a female Quixote: she does not try to live a romantic novel but to produce one. Cissy/Mary presents a vision of otherness which the telegraphists responds to in a similar way, in similar language, to the James of the Prefaces:

More than ever before it floated to her through the bars of the cage that this at last was the high reality, the bristling truth that she had hitherto only patched up and eked out - one of the creatures, in fine, in whom all the conditions for happiness actually met, and who, in the air they made, bloomed with an unwitting insolence.(pp.377-8)

We can notice the proximity of this language of recognition to James's

when he is in the presence of a type, or the possibility for fiction - "the high reality, the bristling truth".⁴⁷ There is also an interesting parallel with Berridge and the Prince in James's tale "The Velvet Glove". This similarity is emphasised in her meeting with Captain Everard in the park; she as Berridge, he as the Princess. In "The Velvet Glove" the writer, Berridge, realises with a shock that the Princess who seems to be Romance also writes Romance.⁴⁸ Everard, the telegraphist feels, "wasn't obliged to have an inferior cleverness - to have second-rate resources and virtues" (p.440). He does not, even should not, in his idealised Olympian state (the complement to Juno), need to read or produce Romance, as he lives it. Everard and Lady Bradeen provide the Romance that is the social text:

Most of the elements swam straight away, lost themselves in the bottomless common, and by doing so really kept the page clear. On the clearness therefore what she did retain stood sharply out; she ripped and caught it, turned it over and interwove it. (p.390, my italics)

As James remarks in the Preface to The Princess Casamassima; "The teller of a story is primarily, none the less, the listener to it, the reader of it, too", needing to "make it out, distinctly, in the crabbed page of life, to disengage it from the rude human character and the more or less Gothic text in which it has been packed away" (AoN, p.63). The telegraphist is just such a productive reader.

Her reading is organised according to an economy of Romance (as in genre and as in desire). She meets Everard by adhering to "the most ridiculous circuit she could have made to get home" (p.431). That "ridiculous circuit" can be juxtaposed with James's definition of what the "romantic" stands for; the things "we never can directly know"; "the things that can reach us only through the beautiful circuit and subterfuge of our thought and our desire" (AoN, p.32). This is the

telegraphist exactly, "the beautiful circuit and subterfuge" becoming a "ridiculous circuit" and "the underhand game", with Romance slightly ridiculed and the reader slightly powerless. (Money will be discussed in the next section but one should mention Goode's comment on James's definition of the romantic, James says we can never directly know the romantic even with the aid of wealth and courage, Goode asks: "Wealth, no - but money? What operates a circuit if it is not currency?" ⁴⁹)

She feels the "precariousness" of her relation to Everard, which is both a reading position for the "more or less Gothic" social text and one in which "public servant and the casual public only were concerned": "It hung at best by the merest silken thread, which was at the mercy of any accident and might snap at any minute" (p.473). Again there is an echo of James, in the preface to The American during the remarks about romance he talks of cutting the cable and allowing the balloon that is Romance to leave the earth, the difference is again one of control, the telegraphist does not cut a cable, her thread of a relation to her Romance is snapped by accidents in the social text. ⁵⁰

We have noticed the significance of the gap in the telegraphist's screen, this idea of her as a teller/reader of the story can be related to a gap James finds in Conrad's fiction. Conrad sets up "a reader" who then sets up another and so on, in a chinese-boxing of narrative, "the thing 'produced', shall...glory in a gap". In Chance James finds frustration and difficulties from Conrad's "so multiplying his creators or, as we are now fond of saying, producers" effacing the "primary author" and making the telling of the narrative more material than the narrative itself. ⁵¹ The transparent screen of a narrative where a reader is able to read the story without an awareness of the materiality of language is disturbed by the gap opened by a producer within the

text. This describes In the Cage and also relates to other Jamesian texts. John Goode's discussion of "'Character' and Henry James" suggests that The Turn of the Screw reveals "the joy of the do-it-yourself novelist. The governess has created her own Udolpho. The imprecisely realized expansion of her experience grants freedom to her imagination and, according to her primitive lights, she is able to create an artefact in which she is both creator and heroine". The governess and the telegraphist can be compared on the terrain outlined above of hysteria, the desire to desire, Bovarysme and so on, but they also meet as productive readers. Goode's discussion of the crisis of "character" in late James illuminates the crisis of the telegraphist: "The choice is between buying others (as Adam Verver buys the Prince) of 'producing' them as attributes of a convincing illusion". 52

Production suggesting both literary work and theatrical organisation of the spectacle, the telegraphist is near to both of these meanings but her limited, confined, financial and imaginative resources prevent her having total control over the "producing" and she experiences a crisis about the other possibility, not buying, like Adam Verver, but being bought. What could she exchange her knowledge of Everard and Lady Bradeen for? She imagines asking him to buy her off:

There was a point indeed at which such flights had to drop again - the point of the unreadiness to name, when it came to that, the purchasing medium. It wouldn't certainly be anything so gross as money, and the matter accordingly remained rather vague, all the more that she was not a bad girl. (p.417)

Neither money nor a sexual relationship are an adequate exchange for her reading, her knowledge.

It is around this difficulty of naming "the purchasing medium" that the telegraphist suggests the utopian writing of earlier sections. Both the ideas of other exchanges, of desire in language, of pleasure

without property, which were extracted from Irigaray and Cixous, and the ideas of pleasure in work, of work, art, and utopia, of composition and the dreams of shop-girls, that we found in Morris, Jameson, Thompson, Marx, Fourier, Sorel, and Henry James senior. For this absence of a purchasing medium, of a fair exchange, is a question of class-position, she can be bought or she can be kept, she can't exchange. Her imagination crosses class-differences but her body and her knowledge are blocked. We saw how art or writing functioned as a utopian promise of nonalienated labour, and how labour could become art; the telegraphist "produces" her romantic novel as a way of escaping her alienated encaged existence.

In Chapter V James gives us superbly her indignation at the economy of waste that the telegrams of the leisure-class represent, as well as her retrieval from this waste and indulgence, her recuperation of fragmented narratives, her imputing of intelligence. 53

She found her ladies, in short, almost always in communication with her gentlemen, and her gentlemen with her ladies, and she read into the immensity of their intercourse stories and meanings without end. (p.389)

What is really impressive about James here is his portrayal of her internalising class-differences - the two nations - and dramatising them through her "double life", her doubled and duplicitous work, and the fact of her living "more and more into the worlds of whiffs and glimpses" (p.386). Her daily work and her imaginative "production", her economic position and her economy of reading, the "double life" dramatises this division of labour. A division of labour into telegrams and "the underhand game" of speculation which is not unlike the "splitting of the ego": a Freudian term referring to "the coexistence at the heart of the ego of two psychical attitudes towards external reality in so far as this stands in the way of an instinctual demand.

The first of these attitudes takes reality into consideration, while the second disavows it and replaces it by a product of desire. The two attitudes persist side by side without influencing each other".⁵⁴

The artistic, speculative side of the telegraphist's "double life", itself combines both thrift and expenditure without reserve. Speculation involves waste (AoN, p.154), reading "reckless expenditure into thrifty" souls (AoN, pp.155-6), but the intellectual appetite also has an admirable "economic instinct" using all that it appropriates (AoN, p.155). The economic, thrifty side of composition arises in the Preface to The Ambassadors in the accountant's bliss. James writes of "that quest of the subject", moving from ideas of pursuit and capture of the subject to the question of "what to do with it". This "part of the business" is:

all a sedentary part - involves as much ciphering, of sorts, as would merit the highest salary paid to a chief accountant. Not, however, that the chief accountant hasn't his gleams of bliss; for the felicity, or at least the equilibrium, of the artist's state dwells less, surely, in the further delightful complications he can smuggle in than in those he succeeds in keeping out. He sows his seed at the risk of too thick a crop; wherefore yet again, like the gentlemen who audit ledgers, he must keep his head at any price. (AoN, p.312)

This sort of economy, structuration, exclusion, balancing the book(s), is just what is denied to the telegraphist with her lack of control over the subject.

The holiday with Fudge juxtaposes their different economies. She gets "her money back by seeing many things" while he thinks that "only in the thick" of the crowd and the band could they get "the sense of the money they were getting back" (p.452). She is content in her speculative economy of vision and imagination, while Fudge accounts for everything - "a rigour of economy so great that the little fee they paid for admission to the pier had to be balanced against other

delights" (p.452). His thrift is haunted by otherness, by her luxury, a luxury shared with James's other critical spirits.⁵⁵ He groups the telegraphist with Maisie, Morgan Moreen and Hyacinth, their lives "are luxuriously lived": "The luxury is that of the number of their moral vibrations, well-nigh unrestricted - not that of an account at the grocer's" (AoN, p.156). Mudge is precisely that grocer.

5. The truly creative force in this mediation is money

An early text by Marx brings together money, mediation, desire and representation, a similar knot to that tied by In the Cage. For example: "money is the pander between need and its object, between man's life and his means of subsistence. But what mediates my life also mediates the existence of other men for me, it is for me the other person."⁵⁶

If I long for a meal, or wish to take the mail coach because I am not strong enough to make the journey on foot, then money procures the meal and the mail coach for me. This means that it changes my wishes from being imaginary, and translates them from their being in thought, imagination and will into a sensuous, real being, from imagination to life, from imaginary being to real being. The truly creative force in this mediation is money.... Money is the universal means and power, exterior to man, not issuing from man as man or from human society as society, to turn imagination into reality and reality into mere imagination. Similarly it turns real human and natural faculties into mere abstract representations and thus imperfections and painful imaginings, while on the other hand it turns the real imperfections and imaginings, the really powerless faculties that exist only in the imagination of the individual into real faculties and powers.... Since money is the existing and self-affirming concept of value and confounds and exchanges all things, it is the universal confusion and exchange of all things, the inverted world, the confusion and exchange of all natural and human qualities.⁵⁷

Marx raises questions of desire, representation, and mediation, and the relation between presence and absence, all given through money and all relevant to this nouvelle. Lacanian psychoanalysis posits otherness as the subject's relationship to both desire and language, challenging usual models of intrasubjective communication. The sender

and the receiver both have recourse to "another place or locus from which they draw the signifiers of their utterances and to which they refer to comprehend one another's statements. The most basic linguistic exchange, then, involves more than the dual relation of two subjects, since the very act of speaking or listening puts them in relation to a third." ⁵⁸ This third is a place, not a subjective position, where the collection of signifiers is already constituted, and it is this third which Lacan calls the Other. This otherness anterior to speech-acts can be compared with Marx on money, the two confusing and mediating all exchanges, and both connected to the constitution of desire. "It is for me the other person" writes Marx about the creative mediation of money; René Girard has brilliantly demonstrated the relationship existing between the novel and desire which revolve around mediation - desire according to Another. ⁵⁹ The cage is the site for this drama of mediation and exchange: money, language, desire, otherness, in the "beautiful circuit and subterfuge" of the gap and the transparent screen, the law and the underhand game. James unites problems of mediation in the telegraphist's double life, her work and her desires. She literally mediates between Everard and his lover, it is her job, but mediation takes on more problematic forms connected to those other scenes of desire, language, money. "Their presence continued and abode with her, was in everything that she did till nightfall" (p.381), the lovers' absence becomes a total presence; the absent Mary/Cissy/Lady Bradeen is present in the counted words of Everard's wire (p.383); Everard's friends in his absence make him present, his presence renders them absent, "He himself, absent as well as present, was all" (p.384), "She was with the absent through her ladyship and with her ladyship through the absent" (p.424). Everard's knowledge of her knowledge -

"that's what has been between us" - makes Lady Bradeen (the object of knowledge) come between them as mediation and as a block, "by the mere action of his silence, everything they had so definitely not named, the whole presence around which they had been circling, became part of their reference, settled in solidly between them" (p.448, my italics). The presence here is the absent lover now mediating between, and separating, the telegraphist and Everard; a situation which is paralleled by Everard's presence, though he is absent, during her holiday with Mudge (p.456). The centrality of this theme of presence and absence has been touched on elsewhere in my argument, and the next chapter relates absence to James's vision of America and to "symptomatic reading". Todorov's excellent article on James suggests that the opposition between presence and absence generates the tales: "The essential element is absent, absence is an essential element."⁶⁰ We find ourselves once more glorying in a gap.

"There is the story of one's hero, and then, thanks to the ultimate connexion of things, the story of one's story itself" (AoN, p.313). In the Cage by making its subjective adventurer a productive reader stages "the story of one's story"; James re-reading the nouvelle saw "the scenic system at play" (AoN, p.157), this play of the scenic system reveals the scenes of desire, language, and the production of signification, suggesting also the other scene of exchanges and mediation, circuits and confusion of desire, that is produced by money. Taking the telegraphist with the hysteric, the governess, and the utopian writing we have discussed above, In the Cage can be seen as revealing the economies that encage the telegraphist in thrift, and hinting at another economy, exchanges without commerce.

CHAPTER TWELVE

James and America: "the last word of economic ingenuity"

Black looks at America always begin with the skyscrapers and stick there. 1

...there must exist some mysterious fundamental connection between this recent sudden expansion of things American - geographic, commercial, and otherwise - and the demand for books, Imperialism, Trade Expansion, the New Prosperity, and the Half Million Circulation all come into existence at about the same time. 2

1. Vertige de L'abime

James often uses the figure of the abyss, in his letters, fiction, and criticism, and it summons up a peculiarly Jamesian mixture of bewilderment, horror and fascination. James's use of the abyss image, when writing about America, provides an introduction to the sites of engagement with the transformed country to which he returned in 1904. We can begin, however, with The Ivory Tower, composed during 1914, relating the tower to the abyss.

The Ivory Tower gains its name from the one interesting piece in Gaw's collection. An old and probably Indian cabinet with small drawers:

The high curiosity of the thing was in the fine work required for making and keeping it perfectly circular; an effect arrived at by the fitting together, apparently by tiny golden rivets, of numerous small curved plates of the rare substance, each of these, including those of the two wings of the exquisitely convex door, contributing to the artful, the total rotundity. 3

There are several points to be made about this "wonder of wasted ingenuity" (IT, p.149). The work in ivory suggests those images of literary craft discussed in Chapter Six. The phrase "ivory tower" gestures to the artist's retreat from the world, which in this novel means retiring from making and, more importantly, displaying wealth. Gray represents precisely this. James writes, in his notes for the novel, of having always "wanted to do an out and out non-producer, in

the ordinary sense of non-accumulator of material gain" (IT,pp.336-7). Gray's uncle, Mr Betterman, leaves his money to Gray just because he seems a human ivory tower, a retreat from the knowledge and struggle of the "awful game of grab" (IT,p.35). This legacy makes Gray feel in need of a retreat himself. Hence his attempt to pass the responsibility of managing the wealth to Horton, and hence Horton's joke about the tower not being too small "'for you to get into it yourself, when you want to get rid of us, and draw the doors to'" (IT,p.214). But as Gray points out: "'The distinguished retreat... has its tenant'" (IT,p.219). This tenant is a letter from Mr Gaw.

The Ivory Tower contains an ivory tower which in turn contains a mysterious letter, the contents of which can be assumed to be about the money Gray inherits. Because Gray seems to be an ivory tower (You're the blank I want'" IT,p.111) he inherits the money, which then drives him to need a retreat, an ivory tower. The ivory tower promises a place outside financial treachery but it is already occupied by a document concerning the world, and it is only another object bought by wealth from that world. As an object it testifies to waste and, more importantly, in its tiny golden rivets bears witness to the connections between art and wealth. The almost invisible gold and the hidden document suggest that the retreat, the oasis of non-accumulation, is always already involved in what a "great ferocious fortune" represents of "rapacity, of financial cruelty, of consummate special ability etc" (IT,p.288). And its ingenuity suggests James's plan for The Ivory Tower, its challenge of symmetry, foreshortening, compression.

The Ivory Tower contains an ivory tower and is contained by it. The phrase that describes this structure is "mise en abyme" "a structure

in which the whole is represented in miniature in one of its parts", abyeme being an old spelling for abyme, "abyss".⁴ The novel becomes more abyss-like when we realise that it, as well as its fictional tower, contains a secret to do with money: Edith Wharton's deal with Scribners to divert 8,000 dollars from her royalties to James's account. The money was passed on by his publisher as an advance for The Ivory Tower.⁵ What is important is that if the ivory tower represents a retreat from "business" to "art", it is already implicated in the accumulation and treachery of wealth, through its material, through its past ownership, through its tenancy. This not only represents the novel in miniature and en abyme, it also, crucially, prevents a reading of the novel as an escape from the realities it touches on.

There is a definite connection between money or the desire for money and the abyss. Betterman remarks of Gaw, "'Well, Mr. Gaw's an abyss'" (IT,p.121). When Gray deals with Betterman's lawyer he notes "the abyss of Mr Crick's functional efficiency" (IT,p.124). James writes that Horton, who will embezzle Gray's money, "is abysmal" (IT,p.341). And behind these characters and their money are the "abysses of New York financial history" (IT,p.332). In the context of the abyss image, Horton's betrayal is of interest as Gray's trust in him stems from their youth and a time in the Oberland. A moment when, Gray says:

"I was ass enough to have slid down to a scrap of a dizzy ledge, and so hung helpless over the void, unable to get back, in horror of staying and in greater horror of not, you got near enough to me, at the risk of your life, to lower me the rope" (IT,p.230)

There is an ironic connection between this literal abyss, the void from which Horton rescues Gray, and the "abysses of New York financial history", from which Horton rescues Gray by embezzling his money.

The abyss suggests the mysteries of American fortunes. James

distinguishes American from European wealth through its magnitude and its lack of reference to property, family, and so on. American fortunes appear bottomless not just because of their size but because of their unfathomable origin and nature. It may be dangerous to explore these depths, one might discover "the black and merciless things that are behind the great possessions" (IT,p.295). Gray's response to the size of American fortunes is seen in terms of falling and depths. Rosanna remarks that her father is "'just dying of twenty millions'":

There was a kind of enormity in her very absence of pomp, and Gray felt as if he had dropped of a sudden, from his height of simplicity, far down into a familiar relation to quantities inconceivable - out of which depths he fairly blew and splashed to emerge... (IT,pp.140-1)

The experience rhymes with the physical danger of Gray on a dizzy ledge, hanging over a void.

The abyss asks for interpretation, for the sounding of the depths. In The American Scene (1907), the "universal impulse" hurling "its victims into the abyss of the hotel-spirit" demands analysis, and James turns his attention to the social centrality of the hotel.⁶ However the magnitude of American facts can overwhelm analysis. James often recoils at the size of buildings, fortunes, population, and criticism runs the risk of becoming a horrified fascination. The abyss figures in a critical essay of 1898, concerning American letters. A note prefixed to The Honourable Peter Stirling by Paul Leicester Ford informs James of its success (30,000 copies). James writes: "Something of the fascination of the abyss solicits the mind in fixing this fact.... Then comes in the riddle, the critic's inevitable desire to touch bottom somewhere - to sound the gulf".⁷

Jack London's study of the London slums, The People of the Abyss (1903),

uses the image of its title to suggest unknown depths of misery, and a certain bravado of the Naturalist, the writer as explorer. The danger for James as for his characters when they return to America is of being overwhelmed by the vertiginous spell of twenty millions or of skyscrapers. In "Crapy Cornelia" (1909), White-Mason has planned on returning to Europe if he married Mrs Worthingham rather than staying in her transformed New York. He wonders, however, if the idea of staying in New York might not have been "the very hinge of his whole dream": "like the famous vertige de l'abîme, like the solicitation of danger".⁸ In a related image, James feels "the thrill of Wall Street (by which I mean that of the whole wide edge of the whirlpool)" (AS,p.80). Another image suggested by the late American tales, which also concerns danger, is the jungle. In "The Jolly Corner" (1908) Spencer Bydon hunts his alter ego, "the rear of the house affected him as the very jungle of his prey" (T,p.212). In "A Round of Visits" (1910), Mark Monteith's knowledge of the embezzlement, by a friend, of his money is figured as an animal, a "young jibbering ape of one of the more formidable sorts, or an ominous infant panther" (T,p.428). Mark's room becomes a cage in which he "circled and prowled" (T,p.428), and his hotel becomes a jungle:

the heavy heat, the luxuriance, the extravagance, the quantity, the colour, gave the impression of some wondrous tropical forest, where vociferous, bright-eyed and feathered creatures, of every variety of size and hue, were half smothered between undergrowths of velvet and tapestry and ramifications of marble and bronze. The fauna and the flora startled him alike, and among them his bruised spirit drew in and folded its wings. (T,p.431)

As with the abyss a parallel can be found in Naturalism, in Upton Sinclair's The Jungle, serialised while James was in America and published in 1906. As with Jack London's abyss, when we turn from a naturalist aesthetic to James, we move from slums and factories,

the front-line of capitalism, to the wealthy and the treacheries of New York finance. But a context can be reconstructed which would show a common reservoir of imagery drawn on by both the combative naturalists and James. The debate prompted by the ideological appropriation of Darwin's evolutionary ideas was mobilised both for and against the capitalist status quo, and America's new "plutocracy". The jungle and the abyss belong to a contemporary ideological topography concerned with either naturalising or attacking social and economic conditions. The abyss also belongs with James's discussion of the void and the chasm in American society, and with the gaps and absences of symptomatic reading. These emerge together as a response to the difficulty of reading America.

2. Reading America

The problem of understanding America is often posed in terms of language:

He doesn't know, he can't say, before the facts, and he doesn't even want to know or to say; the facts themselves loom, before the understanding, in too large a mass for a mere mouthful: it is as if the syllables were too numerous to make a legible word. The illegible word, accordingly, the great inscrutable answer to questions, hangs in the vast American sky, to his imagination, as something fantastic and abracadabrant, belonging to no known language, and it is under this convenient ensign that he travels and considers and contemplates, and, to the best of his ability, enjoys. (AS, pp. 121-2)

The abracadabrant word can be situated within an American problematic of deciphering and writing with Melville, Hawthorne, and Poe before James, and Mailer, Pynchon, and others after. In this instance James seems content to enjoy rather than decode, but "for the restless analyst, there is no such thing as an unrelated fact, there is no such thing as a break in the chain of relations" (AS, p. 312). For "the mooning observer" must be aware "that there will be little for

him in the American scene unless he be ready, anywhere, everywhere, to read 'into' it as much as he reads out" (AS,p.291).

This viewing of the real in terms of the textual is not, for James, confined to America. But if in England and Europe he finds a "text" already there it is in the echoes of literature found in the environment. The young American narrator in "The Author of 'Beltraffio'" (1884) walks with Mark Ambient in the English countryside, admiring the "literary allusions of the landscape".⁹ This match between knowledge (aesthetic, literary, historical) and experience is exactly what America denies.

James mentions the way the American rich abandoned Newport as a resort, mentioning it "for the supreme support it gives to this reading of the conditions of New York opulence" (AS,p.161). Reading is used here quite casually but after discussing this desertion of Newport, James looks at New York, and reading the conditions of New York opulence becomes a more textual and critical activity. A dinner-party becomes revealing:

the note of high ornament, of the general uplifted situation, was so consistently struck that it presented itself, on the page of New York life, as a purple patch without a possible context - as consciously, almost painfully, unaccompanied by passages in anything like the same key. (AS,pp.162-3)

The scene and the ladies appear magnificent, "but it was impossible not to ask one's self with what, in the wide American frame, such great matters might be supposed to consort or to rhyme" (AS,p.163). The rhyme does not come and consort perhaps suggests why: "the inevitable jaggedness of the purple patch in great commercial democracies" (AS,p.163), is mainly explained by the social failure of men and the subsequent foregrounding of women in "the wide American frame".

The phenomenon may easily become, for a spectator, the sentence written largest in the American sky; when he is in search of the

characteristic, what else so plays the part? The woman is two-thirds of the apparent life - which means she is absolutely all of the social. (AS,p.346)

Another revealing American sentence concerns "business". James reaction to the commercial travellers is rightly known as one of the key moments of The American Scene. Its fame stems from James's horror - "What specific human process of any sort, was it possible to impute to them?" (AS,p.426). James theorises these problematic bagmen, seeing them as isolated, displaced, unrelated.

They would fall into their place at a touch, were the social proposition, as I have called it, completed; they would then help, quite subordinately assist, the long sentence to read - relieved of their ridiculous charge of supplying all its clauses (AS,pp.428-9)

As will be seen James links these two sentences: the hegemony of "business" causes men to evacuate the social and thus women's centrality. Before discussing this James's reading of America will be clarified through ideas of "symptomatic reading".

3. Restored absentees and symptomatic readers

Allon White has argued that the new writing of early modernism, Conrad, Meredith, and James, was "intimately linked to the growth of a new kind of reading".¹⁰ He takes the term "symptomatic reading" from Louis Althusser to describe this new reading. He sees "the prototypical symptomatic readers" as "Nordau, Lombroso, Nisbet, Mallarmé and Vernon Lee, as well as the characters in the novels of Meredith, Conrad and James" (W,p.5). What is useful in White's argument is the stress on criticism and reading as productive of modernism and as an element in the break with realism (W,p.5). "In an important sense, symptomatic reading is constitutive of what it means to be a modern" (W,p.9). Its conditions of existence are caught

up with modernist writing, with a new interest in psychology, and the existence of a minority, sophisticated reading-public.

The late nineteenth century sees a new kind of critical attention, "whereby the sophisticated read through the text to the psychological state of the author", which is "symptomatic reading", the analysis of texts not in terms of verisimilitude but in terms of the author (W,p.43). White discusses the impact of Lombroso and Nordau, but also suggests ways of seeing literary characters as symptomatic readers. The narrator of The Sacred Fount (1901) is seen as "a sophisticated symptomatic reader" (W,p.5). And Kate Croy in The Wings of the Dove (1902) raises the problem of the ethics of such a reading, for, with Milly's disease, "Symptomatic reading...achieves a macabre literalism" (W,p.8). Actually I would suggest that Fleda Vetch and Mrs Gereth in The Spoils of Poynton (1897) are better examples. Owen's letter to Fleda is shown to his mother who pounces "upon the tell-tale spot in it" - if Owen's marriage is still planned, why no mention of the day of the wedding? Mrs Gereth "proclaimed that nothing could be more marked than its absence - an absence that simply spoke volumes". She tells Fleda that "'He gives you by his silence clear notice that his marriage is practically off'". Mrs Gereth scans the Morning Post, "and every morning she treated the blankness of that journal as fresh evidence that everything was 'off'". Fleda, "a poor girl who had had, in good society and motherless poverty, to look straight at realities and fill out the blanks", appears to be another symptomatic reader.¹¹ They are better examples of such readers because reading here is a question of absence and blanks rather than depth, psychology, and penetration.

White's argument is impressive but at times dangerously misleading. It conflates literary sophistication and an aggressive, interventionist psychiatry under the heading of an interest in psychology, and so misses a crucial political and social dimension. Lombroso and Nordau pronounce on literature but also give psychiatric "explanations" of criminality or revolutionary politics.¹² A rhetoric of degeneration could cover symbolist poets as well as the London unemployed but is a very different matter from such readers as Mallarmé and Symons. White's failure to differentiate readings leads to some important mistakes. Here is his judgment on James's "John Delavoy" (1898):

The contrast between the original critical essay with its psycho-sexual reading of the novelist (infringing the boundary of "delicacy") and the "sincere" portrait sketch which replaces it, gives us a perfect index of the new criticism and the old belle-lettrist biographical tradition which it was beginning to threaten. (W, p. 50)

"John Delavoy" is certainly a perfect index of a struggle in criticism, but not the one that White takes it for. Mr Beston, the editor of The Cynosure, rejects the narrator's article on the novelist John Delavoy, because it is impossible and indecent. The narrator objects - "'what in the world is it but critical?'" - Beston finds it "'Too critical by half!'" He singles out a summary of the work judged by the narrator to be Delavoy's best: "'That single page would have cost me five thousand subscribers'". Beston suggests that the essay touches on "the relations of the sexes", but the narrator refuses this phrase and "the question of sex":

"I don't know, I think, what you mean by those phrases, which strike me as too empty and too silly, and of a nature therefore to be more deplored than any, I'm positive, that I use in my analysis. I don't use a single one that even remotely resembles them. I simply try to express my author, and if your public won't stand his being expressed, mention to me kindly the source of its interest in him."

Their interest, or Mr Beston's, is that "'He's all the rage with the clever people'" and we can now see where White misreads. The original essay is not a "psycho-sexual reading" these terms are precisely the ones rejected by the narrator ("the relation of the sexes", "the question of sex"). The description of the article that is wanted as in "the old belle-lettrist biographical tradition" is also mistaken and misses the target of the tale. Delavoy is described as the most private of novelists; he has never been photographed. Beston wants the sketch of Delavoy, drawn by his sister, not as belles-lettres but as news. He asks Miss Delavoy to write an accompanying article and the narrator explains Beston's request ("to be very 'personal'"): "'You must not speak of the work'". She points out the impossibility of this: "'He was his work'". What Beston wants is neither psycho-sexual reading nor belle-lettristic biography but "personal" journalism accompanying a portrait: "'anecdotes, glimpses, gossip, chat; a picture of his 'home-life', domestic habits, diet, dress, arrangements... He wants you just to write round and round that portrait'". The narrator and Miss Delavoy oppose Beston not as White's symptomatic readers concerned with the author but on the grounds of the priority of the work over the life. Miss Delavoy states her opposition to Beston's use of the portrait:

"You advertise yourself with it because it's a very great literary figure, and it's a very great literary figure because it wrote very great literary things that you wouldn't for the world allow to be intelligibly or critically named..." 13

The context for "John Delavoy" is not provided by Nordau but by the machinery of publicity (see Chapter Nine) and the construction of the author as a celebrity (see Chapter Seven). The narrator manages to place his article in a smaller magazine while the portrait creates a stir.

White sees James's fiction as structured by an absence (I have discussed this aspect of his argument in Chapter Eight). He refers to Pierre Macherey's idea of the "determining absent centre" and to Todorov's discussion of James's tales in terms of presence and absence (W,p.138). Both of these arguments are very valuable for a discussion of James. However, White still seems guided by a fantasy of penetration. Symptomatic reading is not a question of finding "the unpalatable evidence" of the "predelictions" of a "fastidious and sensitive New Englander" (w,p.28). To clarify the term we may turn to Eagleton's discussion of James in Criticism and Ideology. This work of Eagleton's is now at some distance from his present concerns; his self-criticism singles out the work's overreliance on Althusser. His discussion of James is still an excellent introduction to James, and forms part of a valuable discussion of the ideology of organic form.

According to Eagleton, and here we can note the influence of Althusser and Macherey, the task of criticism is:

to show the text as it cannot know itself, to manifest those conditions of its making (inscribed in its very letter) about which it is necessarily silent. It is not just that the text knows some things and not others; it is rather that its very self-knowledge is the construction of a self-oblivion. To achieve such a showing, criticism must break with its ideological prehistory, situating itself outside the space of the text on the alternative terrain of scientific knowledge. 14

This "break" is exactly what is absent from Eagleton's comments on James. He produces from the terrain of scientific knowledge "the historical secret of the 'negativity' of the Jamesian spirit", a secret described in the language of James:

negativity is the abyss which opens up between consciousness itself and the suppressed, supportive economic base of which it is finely oblivious - an abyss inscribed within consciousness itself as a blank freedom from financial constraint. (p.142)

We have already seen, however, that the abyss is a central term for James and that these abysses open, precisely, where Eagleton finds

them. The abyss punctuates The Ivory Tower, a study of how "a blank freedom from financial constraint", Betterman's legacy, opens up the suppressed economy inscribed within the ivory tower. Betterman leaves Gray the money because he is a blank - "'a perfect clean blank'" (IT,p.111) - a legacy which makes Gray feel that his present and future are "an extraordinary blank cheque signed by Mr Betterman" (IT,p.239). It is not so much the money but the transformation of "his own consciousness itself", the mystery of Betterman's judgment and generosity, which is "the huge vague inscribable sum" (IT,p.240). The Ivory Tower knows itself in the way that according to Eagleton is impossible, and it takes as its subject the "abyss inscribed within consciousness itself as a blank freedom from financial constraint".

Eagleton's discussion continues with a biography of James:

The contradictions of James's spiritual aristocrats, parasitic on a bourgeois material base which must be ceaselessly suppressed, are overdetermined by the contradictory form of James's own mode of insertion into bourgeois society. (p.143)

He cites James's grandfather's prosperity, his father's consequent independence from "commerce"; an independence "graphically caricatured" in James's father's Swedenborgian philosophy and "his idealist aversion to American 'materialism'", and his "desire to furnish his sons with enough financial resources to allow them to remain freely uncommitted" (p.143).

James was consequently dislocated from the significant history which surrounded him; he speaks of his family's "common disconnectedness" in a society where "business alone was respectable". (p.143)

Eagleton refers to the Preface to The Reverberator and James's confession of:

his incapacity to deal artistically with the "mystery" of commerce. His status as internal emigré in the United States, intensified by his New Yorker family's situation as "outsiders" in Boston, is then reproduced in his literal expatriate relation in England. (p.143)

This is, of course, to follow James's Autobiography which raises the question of how well can James speak of his own, contradictory, "mode of insertion into bourgeois society"? Eagleton is repeating James rather than producing scientific knowledge. His conclusion concerns knowledge:

"knowing" - consciousness itself - is the supreme non-commodity, and so for James the supreme value; yet in a society where the commodity reigns unchallenged it is also absence, failure, negation. In "knowing", the world is appropriated and lost in the same act. This, finally, was the contradiction which even Henry James was unable to transcend. (p.145)

I think this is an excellent comment on James's work but its insight comes from a proximity to James's texts rather than to Althusser's theories. Both Eagleton's comments and James's writing share an emphasis on abysses, absences and blanks. This proximity does not arise in Eagleton's analysis of other writers (although, of course, I'm not suggesting that that diminishes the value of his analysis). It emerges with James because of a certain homology between their methodologies.

If the term "symptomatic reading" is coined by Althusser its extension into "culture" can be seen most notably in the work of Pierre Macherey, Eagleton, and some work from Cahiers du Cinéma. The editors of this journal produced a collective text, "John Ford's Young Mr Lincoln", where they attempt a "re-scansion" of Hollywood cinema, "in a process of active reading", in order to make the films

say what they have to say within what they leave unsaid, to reveal their constituent lacks; these are neither faults in the work... nor a deception on the part of the author (for why should he practice deception?); they are structuring absences, always displaced - an overdetermination which is the only possible basis from which these discourses could be realised, the unsaid included in the said and necessary to its constitution....the structuring absences...and the establishment of an ersatz which this dictates have some connection with the sexual other scene, and that "other other scene" which is politics; that the double repression - politics and eroticism - which our reading will bring out (a repression which cannot be indicated once and for all and left

at that but rather has to be written into the constantly renewed process of its repression) allows the answer to be deduced; and this is an answer whose very question would not have been possible without the two discourses of overdetermination, the Marxist and the Freudian. 15

The relevance of my discussion in Chapter Eight of the Jamesian window-pane is, I hope, obvious. I now want to suggest James as a symptomatic reader but one explanation for this methodology should be given. I am not suggesting that James was an Althusserian avant la lettre, rather that the centrality of absence arises out of similar difficulties. The modern difficulty is analysed by Eagleton with his usual insight. In Criticism and Ideology he studies Macherey's use of absence:

The central concept of absence behaves in his work as a theoretical nexus between Marxist and structuralist elements of thought: it allows him, in short, to preserve a high degree of autonomy of the artefact while simultaneously relating it to history. It is, in other words, an absolutely necessary concept if an essentially formalist theory of literary language is to cohabit with historical materialism - if the Russian literary debates of the 1920s are to be transcended at a stroke. (p.92)

Absence as a concept expresses the absence of a concept, the need to transcend the base/superstructure metaphor.

The parallel in James is not, as White would have it, with his characters, but to do with a social formation, with America. James on James Russell Lowell:

We read him but dimly in not reading into him, as it were, everything that was present, around him, in race and place; and perhaps also in not seeing him in relation to some of the things that were absent. (AE, p.107)

James confesses, when speculating in 1898 on Henry Harland's Comedies and Errors, that "in reading into the influences behind it the idea of dispatiation I take a liberty for which, on its face, it opens no door".

To speak of a writer as detached, one must at least know what he is detached from, and in this collection of curiously ingenious prose pieces there is not a single clear sound of the fundamental, the native note, not the tip of a finger held out indeed to any easy classifying. This very fact in itself perhaps constitutes

the main scrap of evidence on behalf of a postulate of that particular set of circumstances - those of the transatlantic setting - that lends itself to being most unceremoniously, as it were, escaped from. There is not a single glance at American life in these pages, and only two or three implied; but the very oddity of the case is in our general impression, as we read, that conclusive proof resides most of all in what is absent, in the very quality that has dropped out. (AE,p.188)

The other scene, the structuring absence, the unsaid, is America.

America and absence: we may think here of writers, the rich, and certain social forms, topics recognisable as James's. There is, of course, James's famous list of the absent characteristics of American society and the consequent difficulty for the American novelist. One might "enumerate the items of high civilization, as it exists in other countries, which are absent from the texture of American life until it should be a wonder to know what was left". The list of "the absent things in American life" includes State, sovereign, court, clergy, country gentlemen, runs through castles, ivied ruins, abbeys, Oxford, Eton, Harrow, and ends with Epsom and Ascot.¹⁶ The list started a debate over the nature of the novel and society, and whether the novel needed a rigidly stratified, traditional society or if it could thrive in a democracy. It also meant that James became, and still is, discussed in terms of nationality and snobbery and betrayal. James begins to feel the opportunities for American fiction and writes, in 1898, as if unaware of his own absence: "in the American air I am nervous, in general, lest talent should wish to 'sail for Europe'" (AE,p.206). James can be placed at the meeting-point of two kinds of absenteeism: the wealthy and the expatriate writers. Howells reviewed Veblen's The Theory of The Leisure Class in 1899 and pointed out "the frequent absenteeism of our rich people", their intermarriage with the European aristocracy. "This", he wrote, "is the most dramatic moment, the most psychological moment which has ever offered itself

to fiction; this is the supreme opportunity of the American novelist".¹⁷
This could almost be an advertisement for James, Howells's friend,
the man with whom he had argued the question of the importance of the
absence of abbeys, courts, and universities for the future of the
American novel, the man whose absenteeism he had defended, and the
writer who had made this opportunity, representing the absent wealthy,
central to his fiction.

When James returns, styling himself the "restored absentee", he also
returns to this theme of the absent social forms in America, but now
as part of an active reading rather than a list. Instead of an
ahistorical list we are closer to the idea of structuring absences, as
when James scans the countryside, finding features, all "telling the
tale of the difference made, in a land of long winters, by the
suppression of the two great factors of the familiar English landscape,
the squire and the parson" (AS,p.23). Note the difference made,
the suppression and its effects.

Perpetually, inevitably, moreover, as the restless analyst wandered,
the eliminated thing par excellence was the thing most absent to
sight - and for which, oh! a thousand times, the small substitutes,
the mere multiplication of the signs of theological enterprise,
in the tradition and on the scale of commercial and industrial
enterprise, had no attenuation worth mentioning. The case, in
the New Hampshire hills at least, was quite the same for the
pervasive Patron, whose absence made such a hole. (AS,p.24)

James's analysis has moved from stressing the absence of the absent
(as in Hawthorne) to the presence of the effects of absent forms.

The structuring absences of feudalism and religion become an active
explanation for "the absence of forms", a phrase which seems "at
times positively to save the restless analyst from madness" (AS,p.25).

James's vision of Washington rotates around "The Absent Church". He
represses the historical reasons for the absence of a state church,
only noting that the architecture bristles with "national affirmations"

with no suggestion of faith.

Not a Federal dome, not a spire nor a cornice pretends to any such symbolism, and though your attention is thus concerned with a mere negative, the negative presently becomes its sharp obsession. You reach out perhaps in vain for something to which you may familiarly compare your unsatisfied sense. You liken it perhaps not so much to a meal made savourless by the failure of some usual, some central dish, as to a picture, nominally finished, say, where the canvas shows, in the very middle, with all originality, a fine blank space. (AS, pp. 380-1)

The central blank decentres the social picture. James continues:

The size of the gap, the intensity of the omission, in the Washington prospect, where so much else is representative, dots with the last sharpness the distinct i, as it were, of one of the promptest generalizations of the repatriated absentee. The field of American life is as bare of the Church as a billiard-table of a centre-piece... (AS, pp. 381-2)

The field of American life is seen as a billiard-table, a masculine and competitive space rather than the domestic, formal, and feminine space of the table with its centre-piece. James defers judgment:

Of all the solemn conclusions one feels as "barred", the list is quite headed, in the States, I think, by this particular abeyance of judgment. When an ancient treasure of precious vessels, overscored with glaring gems and wrought, artistically, into wondrous shapes, has, by a prodigious process, been converted, through a vast community, into the small change, the simple circulating medium of dollars and "nickels", we can only say that the consequent permeation will be of values of a new order. Of what order we must wait to see. (AS, p. 382)

The absence and presence that will now be considered have already been seen as the sentence in the American sky, the absent men and the foregrounded women. I have already quoted James's analysis of a dinner-party as a purple patch without rhyme in the American text. Absence here is a social rather than historical matter; "The Absent occasions" not the squire and the parson. "The difficulty, the irony, of the hour was that so many of the implications of completeness, that is of a sustaining social order, were absent" (AS, p. 163). At eleven the ladies must scatter and go to bed for there is nothing to do, nothing to go "on" to. In terms of the party's material magnificence, a "great

court-function would alone have met the strain, met the terms of the case" (AS,p.163). The case however is of a social and sexual division. If there had been a court-function, the "would-be harmonious women" would have had to go to it alone. Socially, American men are absent.

This failure of the sexes to keep step socially is to be noted, in the United States, at every turn, and is perhaps more suggestive of interesting drama", as I have already hinted, than anything else in the country. But it illustrates further that foredoomed grope of wealth, in the conquest of the amenities - the strange necessity under which the social interest labours of finding out for itself, as a preliminary, what civilization really is. If the men are not to be taken as contributing to it, but only the women, what new case is that, under the sun, and under what strange aggravations of difficulty therefore is the problem not presented? (AS,p.164)

James's value can be seen in the phrase "grope of wealth"; other criticisms of this society would concentrate on the grope for wealth and tend to marginalise women within this Naturalist/Social Darwinist drama. James's concentration on wealth and on the social can find a parallel, as I will argue later, in contemporary analyses of Imperialism.

James's investigation of the decontextualised women continues with a discussion of the social and symbolic weight carried by the Opera, in a society with few other functions and no court. The opera provides "a picture poor in the male presence": "for to what male presence of a native growth is it thinkable that the wearer of an American tiara should curtsey?" (AS,p.165). The ladies are reduced to curtseying to each other, another example of "the social empiricism in question putting, perforce, the cart before the horse":

In worlds otherwise arranged, besides there being always plenty of subjects for genuflection, the occasion itself, with its character fully turned on, produces the tiara. In New York this symbol has, by an arduous extension of its virtue, to produce the occasion. (AS,p.165)

No other impression "so promptly assaults" the visitor than "the overwhelming preponderance...of the unmitigated 'business man' face".

And nothing is more "concomitantly striking" than the fact that women appear to "be of a markedly finer texture than the men, and that one of the liveliest signs of this difference is precisely in their less narrowly specialized, their less commercialized, distinctly more generalized, physiognomic character (AS,pp.64-5). This social difference is not merely sexual difference, "is quite another matter from the universal fact of the mere usual female femininity" (AS,p.65). The question of social and sexual differences was a topical one: the theorisation of discrete spheres for men and women was both intensifying in this period and coming under attack.¹⁸ However, a more immediate context is given in James's fiction with the American girl in Europe, the absent father in America, the mystery of "business" (see Chapter Ten).

James had treated the division of the sexes by dividing them with the Atlantic. The American men in much of his fiction seem lost in Europe and they yearn for a return to "business" while their wives and daughters consume and appropriate "Europe". The situation he finds in America on his return is of "the appearance of a queer deep split or chasm between the two stages of personal polish, the two levels of the conversable state, at which the sexes have arrived" (AS,p.65). This situation is an opportunity for the analyst or artist. The imagination embraces this existence of a chasm between the sexes:

as the feature of the social scene, recognizing it as a subject fruitful beyond the common, and wondering even if for pure drama, the drama of manners, anything anywhere else touches it. If it be a "subject", verily - with the big vision of the intersexual relation as, at such an increasing rate, a prey to it - the right measure for it would seem to be offered in the art of the painter of the life by the concrete example, the art of the dramatist or the novelist, rather than in that of the talker, the reporter at large. The only thing is that, from the moment the painter begins to look at American life brush in hand, he is in danger of seeing, in comparison, almost nothing else in it - nothing that is, so characteristic as this apparent privation, for the woman, of her right kind of man. (AS,p.65)

American life manifests itself as:

a society of women "located" in a world of men, which is so different a matter from a collection of men of the world; the men supplying, as it were, all the canvas, and the women all the embroidery. (AS, p.66)

The cause of this situation is the hegemony of commerce, and here is the reason for Washington being a double exception as it displays masculine presence due to the absence of "business".

Nobody was in "business" - that was the sum and substance of it; and for the one large human assemblage on the continent of which this was true the difference made was huge. Nothing could strike one more than that it was the only way in which, over the land, a difference could be made... The value here was at once that the place could offer to view a society, the only one in the country, in which Men existed, and that that rich little fact became the key to everything. (AS, p.1345)

As the business-man:

in the United States may, with no matter what dim struggles, gropings, yearning, never hope to be anything but a business-man, the size of the field he so abdicates is measured, as well as the fact of the other care to which his abdication hands it over. It lies there waiting, pleading from all its pores, to be occupied - the lonely waste, the boundless gaping void of "society"; which is but a rough name for all the other so numerous relations with the world he lives in that are imputable to the civilised being. (AS, p.345)

Here is the opportunity for women's conquest of the social. James guesses at the American woman's "hours of amazement at the size of her windfall", adding an excellent pun:

She cannot quite live without wonder at the oddity of her so "sleeping" partner, the strange creature by her side, with his values and his voids, but who is best known to her as having yielded what she would have clutched to the death. (AS, p.346)

The American marriage seems to be a mysterious business arrangement.

We can move from the opportunity for the woman to the opportunity for the writer. For the American relation of the sexes is precisely a new narrative. In Europe where men participate in, and help constitute, society woman "has only the old story to tell, and keeps telling it after her fashion".

The woman produced by a woman-made society alone has obviously quite a new story - to which it is not for a moment to be gainsaid that the world at large has, for the last thirty years in particular, found itself lending an attentive, at times even a charmed, ear. (AS,p.347)

This new story has an obvious relevance to James's work and yet he writes of the American woman's "success" with considerable bitterness. He suggests that she has "infinitely amused the nations". Her manner "of embodying and representing her sex" has made her:

a new human convenience, not unlike fifty of the others, of a slightly different order, the ingenious mechanical appliances, stoves, refrigerators, sewing-machines, type-writers, cash-registers, that have done so much in the household and the place of business, for the American name. (AS,p.347)

Is not James implicated in this new exportable commodity, the "new story" of the American woman, so amusing in her success and travels?

James connects the bagmen and the American girl, both are peculiarly central through an absence of other relations and contexts (AS,pp.430-1). His American girl makes the following complaint:

"How can I do all the grace, all the interest, as I'm expected to? - yes, literally all the interest that isn't the mere interest on the money". (AS,p.431)

Perhaps this is what is new for James, the causal connection between business and the American girl's "exposure". Although I have suggested that this structures Daisy Miller and other works, James is now confronting this connection. He avoids the complicity between his work and the situation he describes, but the bitterness that surfaces in his comparison of the American woman and the new conveniences and commodities relates perhaps to the appropriation of his work, the reading of it in terms of a Boston nymphs, the American girl and her new story. This situation is made problematic within the texts but it was his entrée to the market, his identity as a novelist of the international scene, and this identification of James as the author of Daisy Miller persisted. What I am suggesting is a

displacement from his texts as commodities to an idea of the American woman as both an anomaly and a commodity. If there is a bitterness about the opportunity he took there is also the fascination of the opportunity he missed, representing business.

In 1898, James wrote one of a series on "American Letters" for Literature dealing with "The Question of Opportunities".

I cannot but think that the American novel has in a special, far-reaching direction to sail much closer to the wind. "Business" plays a part in the United States that other interests dispute much less showily than they sometimes dispute it in the life of European countries; in consequence of which the typical American figure is above all that "business man" whom the novelist and the dramatist have scarce yet seriously touched,...

He is often an obscure, but not less often an epic, hero, seamed all over with the wounds of the market and the dangers of the field, launched into action and passion by the immensity and complexity of the general struggle, a boundless ferocity of battle - driven above all by the extraordinary, the unique relation in which he for the most part stands to the life of his lawful, his immitagable womankind, the wives and daughters who float, who splash on the surface and ride the waves, his terrific link with civilization, his social substitutes and representatives, while like a diver for shipwrecked treasure, he gasps in the depths and breaks through an air-tube. (AE,p.202)

We can notice the exoticism and romance of this businessman - "like a diver for shipwrecked treasure". James continues to say that the relation between the businessman and his family:

even taken alone, contains elements that strike me as only yearning for their interpreter - elements, moreover, that would present the further merit of melting into the huge neighbouring province of the special situation of women in an order of things where to be a woman at all - certainly to be a young one - constitutes in itself a social position. (AE,p.202)

James then introduces a problem that blocks this opportunity, in a passage that is central to understanding his fiction as here he is not confessing a personal difficulty with representing business but making a more general statement.

The difficulty, doubtless, is that the world of affairs, as affairs are understood in the panting cities, though around us all the while, before us, behind us, beside us, and under our feet, is as special and occult a one to the outsider as the world, say, of Artic exploration - as impenetrable save as a result of special training. Those who know it are not the men to paint it; those who might attempt it are not the men who know it. The most energetic attempt at portrayal that we have anywhere had -

L'Argent, of Emile Zola - is precisely a warning of the difference between false and true initiation. The subject there, though so richly imagined, is all too mechanically, if prodigiously "got up". (AS, pp.202-3)

The specificity of the field of business - even if it is also paradoxically everywhere - and the consequent specialisation of knowledge suggests the project of the Naturalist writer.¹⁹ James's mention of Zola means that he is not confessing, as he does elsewhere, to a personal difficulty, he is turning that difficulty, that lack of knowledge, into a permanent obstacle, for Naturalism demands that a subject is "got up", classified, delimited, and scientifically explored. In his visit to America James delivers "The Lesson of Balzac", and between Balzac as lesson and Zola as warning, we can detect a crisis of realism. The ideology of Naturalism compounds James's own feeling of commerce as occult and the opportunity he outlines will be grasped by Dreiser, Sinclair, Norris. In 1898, the "American 'business-man' remains, thanks to the length and strength of the wires that move him, the magnificent theme en disponibilité" (AE, p.203). James points to the "romance of fact" that exists because of the businessman's involvement in the Civil War; and it is as if "business" had to be related to the war in order for it to connect to history, as if it had no history of its own. In fact, as Eagleton notes in Criticism and Ideology:

The period which intervened between James's visit to the USA in 1883 and his return twenty years later was the epoch of that immense expansion of American capitalism which saw the rise of the corporations, tycoons and robber barons and the creation of a new, wholly wealth-based "aristocracy". (p.142)

James evacuates the occult world of "business" except for that point where it melts "into the huge neighbouring province of the special situation of women". Elizabeth Robins claims that James told her of a plan for a novel about the "New Americans" when they crossed the Atlantic together:

it was not only an idea - it was the Idea. He marvelled that up to now it had so blessedly been let alone. The theme was the immensely increased, the all-but-complete separation of the sexes in modern America....As far, he said, as concerned men's intellectual life, so far as concerned all higher work and most real work of any kind, in every but one relation, a practical divorce between the sexes prevailed. It was a state of segregation beyond anything existing out of the Orient. His novel was to be called The Chasm. 20

James's confrontation with America moves from abysses to absences to the chasm. We can now turn to James's account of the social void and the American attempt to substitute money for history. This transforms a symptomatic reading into a Veblenian one. James will now be seen not as decoding a problematic text but as the spectator at a drama, the listener to the speech of the skyscraper and the eloquence of the commodity. James's drama is not the drama of class struggle which appears in the novels of Howells, Dreiser, Sinclair, with strikes, scabs, clashes with the police, nor is it the drama of immiseration, instead it is a comedy of manners. This comedy of manners, however, resembles powerful critiques of Imperialism and the display of wealth.

4. The expensive as a power by itself

A comparison can open this section, between Dreiser's Sister Carrie and The American Scene. The main characters from each are listening to the voices of American commodities.

Carrie was an apt student of fortune's ways - of fortune's superficialities. Seeing a thing, she would immediately set to inquiring how she would look properly related to it....Fine clothes for her were a vast persuasion; they spoke tenderly and Jesuitically for themselves when she came within earshot of their pleading, desire in her bent a willing ear. Ah, ah! the voices of the so-called inanimage. Who shall yet translate for us the language of the stones.

"My dear," said the lace collar she secured from Partridge's, "I fit you beautifully; don't give me up."

"Ah, such little feet," said the leather of the soft new shoes, "how effectively I cover them; what a pity they should ever want my aid."

Once these things were in her hand, on her person, she might dream of giving them up; the method by which they came might intrude itself so forcefully that she should ache to be rid of the canker of it, but she would not give them up. 21

James, however, is untouched by these desires, finding "that the American shop in general pleads but meagrely" (AS,p.234). The impression of the shops reminds him of "the sense of an economic law", which is "the vision of 'protected' production and of commodities requiring certainly, in many cases, every advantage Protection could give them" (AS,p.235). The voices of these commodities are insolent rather than seductive.

"Oh come; don't look among us for what you won't, for what you shan't find, the best quality attainable; but only for that quite other matter, the best value we allow you. You must take us or go without, and if you feel your nose thus held to the grindstone by the hard fiscal hand, it's no more than you deserve for harbouring treasonable thoughts." (AS,p.235)

Another feature of economic life noted by James is the absence of extreme poverty in New York. This "immense, vivid general lift of poverty" is one of the better features of American life. Here:

the picture seems most to clear and the way to jubilation most to open....You are as constantly reminded, no doubt, that these rises in enjoyed value shrink and dwindle under the icy breath of Trusts and the weight of the new remorseless monopolies that operate as no madresses of ancient personal power thrilling us on the historic page ever operated; the living unit's property in himself becoming more and more such a property as may consist with a relation to properties overwhelmingly greater and that allow the asking of no questions and the making, for co-existence with them, of no conditions....There is such a thing, in the United States, it is to be inferred, as freedom to grow up to be blighted, and it may be the only freedom in store for the smaller fry of future generations....Put it, at the worst, that the Ogres were to devour them, they were but the more certainly to fatten into food for the Ogres. (AS,pp.136-7)

If commodities, and, as we shall see, architecture, talk to James, his restless analysis talks back. James addresses the houses of Uppermost

Fifth Avenue:

"Do what you will, you sit here only in the lurid light of 'business', and you know, without our reminding you, what guarantees, what majestic continuity and heredity, that represents. Where are not only your eldest son and his eldest son, those prime indispensables for any real projection of your estate...but where even is the old family stocking, properly stuffed and hanging heavy as not to stir, some dreadful day, in the cold breath of Wall Street?...You overdo it for what you are - you overdo it still more for what you may be..." (AS,pp.160-1)

The noise of new wealth and commodities are felt by White-Mason in "Crapy Cornelia", when he enters Mrs Worthingham's house to find "every particular expensive object shrieking at him in its artless pride that it had just 'come home'" (T,p.358). James undermines this address by pointing out its provisional embodiment. It is here that he both resembles and differs from Veblen.

Veblen's The Theory of the Leisure Class (1899) suggests the symbolic power of wealth but stresses that these symbols do not need decoding.

In order to impress these transient observers, and to retain one's self-complacency under their observation, the signature of one's pecuniary strength should be written in characters which he who runs may read. 22

Transient observation must be impressed by the signature of wealth and from the potlach to the ball the signature is written in conspicuous consumption and waste. "Under the selective surveillance of the law of conspicuous waste there grows up a code of accredited canons of consumption"; under the surveillance of the same law is the canon of taste controlling design, which may, in architecture, substitute "pecuniary beauty" for "aesthetic beauty".²³ Veblen provides a powerful description of money's hegemony through symbolism. James's restless analysis subverts this power of ostentation by questioning the display and criticising the waste. In a way James does not believe that this new plutocracy is a "leisure class". This question is intimately linked with fiction and representation. James, writing

about Saratoga in 1870, moves from a sociological old story ("It is an old story that in this country we have no 'leisure-class'") to European fiction, remembering a visit to an English "bath", "commemorated in various works of fiction", and featuring an idle and masculine presence (AS,p.476). There could be no Jane Austen at Saratoga.

Whereas Newport, again in an article of 1870, offers the "somewhat alien presence of leisure" (AS,p.484), where one could dream "momentarily of a great American novel, in which the heroine might be infinitely realistic and yet neither a schoolmistress nor an outcast" (AS,p.486).

Seeing Newport thirtyfour years later, James describes its "villas and palaces" in a remarkably Veblenian phrase as "monuments of pecuniary power" (AS,p.212). Newport as a resort for the New York rich, as an example of "the force of the money-power and the money-prestige" (IT,p.317) is central to a theory of an American leisure class. But James sees it as a failure of that class. The Veblenian display was temporary; Newport was colonized and then deserted by this new aristocracy of wealth. It is, he writes, "the hard fate of new aristocracies that the element of error, with them, has to be contemporary" (AS,p.162). James outlines the failure of this leisure class, the failure of wealth to become truly symbolic power, partly because of an emotional investment in Newport.²⁴ For he remembers "The Pure Newport Time" which we have glimpsed in his article of 1870 but which is also commemorated in The American Scene. His memory conjures up what might be called the Jamesian constituency, as he recalls the winters

when the strange sight might be seen of a considerable company of Americans, not gathered at a mere restcure, who confessed brazenly to not being in business. Do I grossly exaggerate in saying that this company, candidly, quite excitedly self-conscious, as all companies not commercial, in America, may be pleasantly noted as being, formed for the time of its persistence, an almost unprecedented small body - unprecedented in American conditions; a collection of the detached, the slightly disenchanted and casually

disqualified, and yet of the resigned and contented, of the socially orthodox: a handful of mild, oh delightfully mild, cosmopolites, united by three common circumstances, that of their sacrificing openly to the ivory idol whose name is leisure, and that, not least of a formed critical habit. These things had been felt as making them excrescences on the American surface, where nobody ever criticized, especially after the grand tour, and where the great black ebony god of business was the only one recognized. (AS, p.222)

When James writes his Newport novel, The Ivory Tower, the ivory idol of leisure is seen as implicated in business.

James and Veblen share a language and an object but Veblen sees the object as a leisure class whereas James wishes to deny that this class represents leisure. Both attend to the displays of wealth but James refuses, from a European perspective of older aristocracies of "blood" and property, to be impressed by mere expenditure. For Veblen waste is not a matter of the leisure class's mistakes and their provisional affirmations and experiments, it is structural. That class's existence blocks the development of the productive forces through financial interests and outmoded, indeed, in his argument, barbarian, displays of consumption. James would like to see this wealth stabilised, rooted; whereas Veblen argued that "business" was holding back "industry" and that the development of the productive forces should be handed over to experts and engineers. Upton Sinclair is of help here, just as Veblen separates business from industry, he distinguishes between "leisure" and "culture". Sinclair, when young, was an avid reader of James and wrote an article about him entitled "The Leisure-Class Historian". The article was not published and he later realised that he "gave Henry James too broad a title; he is 'the cultured-class historian'".²⁵ This is an important distinction as one of the most powerful aspects of Veblen's critique is its inclusion of art amongst conspicuous consumption. And here the divergence between him and

James is intensified.

In 1876 James wrote of the American purchase of Meissonier's "Friedland" for, it was rumoured, 380,000 francs. One can imagine what Veblen might have made of such a purchase (and we have seen in Chapter Two how James and Baudrillard investigate the sumptuary values of art), but James took

an acute satisfaction in seeing America stretch out her long arm and rake in, across the green cloth of the wide Atlantic, the highest prizes of the game of civilization. 26

James specifically suspends his otherwise Veblenian critique of waste when he deals with art. The different sites of the Metropolitan Museum

spoke with a hundred voices of that huge process of historic waste that the place in general keeps putting before you; but showing it in a light that drew out the harshness or the sadness, the pang, whatever it had seemed elsewhere, of the reiterated sacrifice to pecuniary profit. For the question here was to be of the advantage to the spirit, not to the pocket; to be of the aesthetic advantage involved in the wonderful clearance to come. (AS,p.191)

If expenditure is for art, if waste is part of collecting or educating, James arrests his critique.

Acquisition - acquisition if need be on the highest terms, may, during the years to come, bask here as in a climate it has never before enjoyed. There was money in the air, ever so much money - that was, grossly expressed, the sense of the whole intimation. And the money was to be all for the most exquisite things... which was somehow, after all, so pointed - would have been detestable if interests other, and smaller, than these had been in question. The Education, however, was to be exclusively that of the sense of beauty; this defined, romantically, for my evoked drama, the central situation. What left me wondering a little, all the same, was the contradiction involved in one's not thinking some of its prospective passages as hash. Here it is, no doubt, that one catches the charm of rigours that take place all in the aesthetic and the critical world. They would be invidious, would be cruel, if applied to personal interests, but they take on a high benignity as soon as the values concerned become values mainly for the mind. (If they happen to have also a trade-value this is pure superfluity and excess.) The thought of the acres of canvas and the tons of marble to be turned out into the cold world as the penalty of old error and the warrant for a clean slate ought to have drawn tears from the eyes. But these impending incidents affected me, in fact, on

the spot, as quite radiant demonstrations. The Museum, in short, was going to be great, and in the geniality of the life to come such sacrifices, though resembling those of the funeral-pile of Sardanapalus, dwindled to nothing. (AS, pp.191-2)

James deliberately and playfully places a cordon sanitaire around art. He outlines but also evades the contradiction between condemning rigours and waste elsewhere and his present celebration. He also dodges the question of the proximity of aesthetic values and general exchange values, "if they happen to have also a trade-value this is pure superfluity and excess". The museum offers a radiant demonstration of a critical economy and this economy is detached from its economic context. James finishes with an image that is very Veblenian, the funeral-pile, but to dissociate it from the aims of Veblen's analysis.

I have suggested that American wealth is associated by James with problems for fiction: Naturalism and the challenge of representing business, the necessary existence of a leisure class for fiction, the absence of men and the foregrounding of women as a new story. James's writing, however, is closer to the sources and symbols of American wealth than these problems suggest. One of the first people James saw, on arriving in America, was Colonel George Harvey, described by Edel as a symbol of the new America.

A native of Vermont, he was the epitome of the advertising, newspaperism and public relations James detested...Harvey had been a "boy-wonder", one of Joseph Pulitzer's lieutenants. Forced by his health to leave the World, he had with the aid of William Whitney and J.P.Morgan, amassed a fortune in Wall Street and purchased the North American Review. When at the century's turn Harper and Brothers went into receivership, Morgan had him appointed administrator. Howells remained its principal literary adviser, Mark Twain its lucrative author, and Henry James its principal ornament. 27

The Colonel, president of Harpers, had agreed to publish James's American impressions. As Edel points out the opening of The American Scene turns on James's New Jersey meeting with Harvey.

James's impressions of New Jersey are gathered through the confessions of its "Chain of Villas": "'Oh, yes; we were awfully dear, for what we are and for what we do'" (AS,p.8). James generalises about these affirmations of wealth:

the expensive, for New York in villeggiatura, even on such subordinate showing, is like a train covering ground at maximum speed and pushing on, at present, into regions unmeasurable... Here was the expensive as a power by itself, a power unguided, undirected, practically unapplied, really exerting itself in a void that could make it no response, that had nothing - poor gentle, patient, rueful, but altogether helpless, void! - to offer in return. (AS,p.9)

All the houses have bought themselves is publicity, which explains why "the crudity of wealth" strikes "the cold-blooded critic" "with so direct a force":

accompanied after all with no paraphernalia, no visible redundancies of possession, not so much as a lodge at any gate, nothing but the scale of so many houses and their candid look of having cost as much as they know how. Unmistakably they all proclaimed it - they would have cost still more had the way but been shown to them; and meanwhile, they added as with one voice, they would take a fresh start as soon as ever it should be. "We are only instalments, symbole, stopgaps, "they practically admitted, and with no shade of embarrassment; "expensive as we are, we have nothing to do with continuity, responsibility, transmission, and don't in the least care what becomes of us after we have served our present purpose..."...the essence...was one's recognition of the odd treachery that may practically lie in wait for isolated opulence. The highest luxury of all, the supremely expensive thing, is constituted privacy - and yet it was the supremely expensive thing that the good people had supposed themselves to be getting: all of which, I repeat enriched the case, for the restless analyst, with an illustrative importance. For what did it offer but the sharp interest of the match everywhere and everlastingly played between the short-cut and the long road? - an interest never so sharp as since the short-cut has been able to find itself so endlessly backed by money. Money in fact is the short-cut - or the short-cut money; and the long road having, in the instance before me, so little operated, operated for the effect, as we may say, of the cumulative, the game remained all in the hands of its adversary. (AS,p.11)

James writes of himself as the spectator of this game or drama; an image that distances his writing from what it describes and elides the proximity formed by the figure of Harvey. It "was all actually going to be drama" and the donnée of the piece is "the great adventure

of a society reaching out into the apparent void" (AS,p.12). The

"story-seeker" would be present at "the general effort"

to gouge an interest out of the vacancy, gouge it out with tools of price, even as copper and gold and diamonds are extracted, by elaborate processes, from earth-sections of small superficial expression. (AS,p.12)

Even though his relation to this attempt to substitute money for history is distanced, that relation is another economy which resembles this attempt. In Washington "The Question of a Fair Federal City" is raised by the plans for the city's development. James wonders what the city will be able to communicate apart from its cost.

What therefore will the multitudinous and elaborate forms of Washington to come have to "say", and what, above all, besides gold and silver, stone and marble and trees and flowers, will they be able to say it with? That is one of the questions in the mere phrasing of which the restless analyst finds a thrill. There is a thing called interest that thus has to be produced for him - positively as if he were a rabid usurer with a clutch of imperilled bond. He has seen again and again how the most expensive effort often fails to lead up to interest, and he has seen how it may bloom in soil of no more worth than so many layers of dust and ashes. He has learnt in fact - that he learns greatly in America - to mistrust any plea for it directly made by money, which operates too often as the great puffing motor-car framed for whirling him, in his dismay, quite away from it. And he has inevitably noted, at the same time, from how comparatively few other sources this rewarding dividend on his invested attention may be drawn. He thinks of these sources as few, that is, because he sees the same ones, which are the references by which interest is fed, used again and again, with a desperate economy; sees the same ones, even as the human heroes, celebrities, extemporized lions or scapegoats, required social and educational figure-heads and "values", having to serve in all the connections and adorn all the tales. That is one of the liveliest of his American impressions. He has at moments his sense that, in presence of such vast populations and instilled, emulous demands, there is not, outside the mere economic, enough native history, recorded or current, to go round. (AS,pp.358-9)

The critical economy must also gouge interest out of the void. James notes the "desperate economy" with which the "mere economic" attempts to produce this interest. Analysis cannot produce interest from money, the critical economy is disengaged from the American economy.

The attempt of American society to buy history is an "interesting

struggle in the void" (AS,p.162).

This effect of certain of the manifestations of wealth in New York is, so far as I know, unique; nowhere else does pecuniary power so beat its wings in the void... (AS,p.159)

The base of new wealth can only produce waste, erecting a superstructure which is only provisional. Again New York proves this:

The very sign of its energy is that it doesn't believe in itself; it fails to succeed, even at a cost of millions, in persuading you that it does. Its mission would appear to be, exactly, to gild the temporary, with its gold, as many inches thick as may be, and then, with a fresh shrug, a shrug of its splendid cynicism for its freshly detected inability to convince, give up its actual work, however exorbitant, as the merest of stop-gaps. The difficulty with the compromised charmer is just this constant inability to convince; to convince ever, I mean, that she is serious, serious about any form whatever, or about anything but that perpetual passionate pecuniary purpose which plays with all forms, which derides and devours them, though it may pile up the cost of them in order to rest a while, spent and haggard, in the illusion of their finality. (AS,pp.110-1)

This "vision of eternal waste" does not constitute the power of the leisure class, as Veblen would have it, but their failure to become a genuine leisure class.

No forms are stabilised by this struggle in the void, even the university, in New York, is mobile. James asks if Columbia college having moved does not testify to:

the local unwritten law that forbids almost any planted object to gather in a history where it stands, forbids in fact any accumulation that may not be recorded in the mere bank-book? This last became long ago the historic page. (AS,pp.142-3)

One word written on this historic page is the skyscraper, as the "last word of economic ingenuity". It is the skyscraper that in several instances, through its presence, explains the absence of churches (AS,p.78,p.83,p.240). The skyscraper is the architecture of waste and the struggle in the void. James's fears for churches and for beauty in architecture are increased by seeing in New York:

the newest mass of multiplied floors and windows visible at this point. They, ranged in this terrible recent erection, were going to bring in money - and was not money the only thing a self-respecting structure could be thought of as bringing in? (AS,p.94)

James's attempt to take an aesthetic view of the skyscrapers falters due to their windows. We have seen in Chapter Eight that the window-pane is significant in James; here, he compares "The Towers of Glass" with John La Farge's windows in the Ascension.

The attempt to take the aesthetic view is invariably blighted sooner or later by their most salient characteristic, the feature that speaks the loudest for the economic idea. Window upon window at any cost, is a condition never to be reconciled with any grace of building, and the logic of the matter here happens to put on a particularly fatal front....The building can only afford lights, each light having a superlative value as an aid to the transaction of business and the conclusion of sharp bargains. Doesn't it take in fact acres of window-glass to help even an expert New Yorker to get the better of another expert one, or to see that the other expert one doesn't get the better of him? It is easy to conceive that, after all, with this origin and nature stamped upon their foreheads, the last word of the mercenary monsters should not be their address to our sense of formal beauty. (AS, pp.95-6)

This "loose nosegay of architectural flowers" signifies New York's lack of finality; the skyscrapers are the last word but this word is that they are only provisional.

Such growths, you feel, have confessedly arisen but to be "picked", in time, with a shears; ripped short off, by waiting fate, as soon as "science", applied to gain, has put upon the table, from up its sleeve, some more winning card. Crowned not only with no history, but with no credible possibility of time for history, and consecrated by no uses save the commercial at any cost, they are simply the most piercing notes in that concert of the expensively provisional into which your supreme sense of New York resolves itself. They never begin to speak to you, in the manner of the builded majesties of the world as we have heretofore known such - towers or temples or fortresses or palaces - with the authority of things of permanence or even of things of long duration. One story is good only till another is told, and sky-scrappers are the last word of economic ingenuity only till another word be written. This shall be possibly a word of still uglier meaning, but the vocabulary of thrift at any price shows boundless resources, and the consciousness of that truth, the consciousness of the finite, the menaced, the essentially invented state, twinkles ever, to my perception in the thousand glass eyes of these giants of the mere market. Such a structure as the comparatively windowless bell-tower of Giotto, in Florence, looks supremely serene in its beauty. You don't feel it to have risen by the breath of an interested passion, that restless beyond all passions, is for ever seeking more pliable forms. Beauty has been the object of its creator's idea, and, having found

beauty, it has found the form in which it spendidly rests.
(AS,pp.77-8)

The seeming contradiction of a "vocabulary of thrift at any price" explains the price of the loss of history, continuity, beauty, when all of these are reduced to the economic. It also refers to the "desperate economy" with which the "mere economic" constructs the social. And it is here that America baffles a critical economy, an analysis intent on its interest.

The vocabulary of Wall Street is displaced and relocated in the problem of representing Wall Street. Note "waste" and, especially, "speculation" as James writes: "the impression in question, fed by however brief an experience, kept overflowing the cup and spreading in a wide waste of speculation" (AS,p.82). Again in confronting Wall Street James also faces Naturalism. Amongst other speculations, he thinks of Zola's love of "the human aggregation, the artificial microcosm, which had to spend itself on great shops, great 'apartment-houses', of inferior, of mere Parisian scale" (As,p.82). This expenditure of imagination and talent demands compassion when one thinks of the material of New York. However, James continues to suggest a non-correspondence between fiction and business: just as the skyscrapers exceed and destroy architectural forms, "in all probability, New York was not going... to produce both the maximum of 'business' spectacle and the maximum of ironic reflection of it" (AS,p.82). Fiction and the economy have different histories, each having a relative autonomy, as it were.

Zola's huge reflector got itself formed, after all, in a far other air; it had hung there in essence, awaiting the scene that was to play over it, long before the scene really approached it in scale. The reflecting surfaces, of the ironic, of the epic order, suspended in the New York atmosphere, have yet to show symptoms of shining out, and the monstrous phenomena themselves, meanwhile, strike me as having, with their immense momentum, got the start, got ahead of, in proper parlance, any possibility

of poetic, of dramatic capture. (AS,pp.82-3)

The slide here is from representing the economy to the economy of representation. James's confrontation with American wealth is refracted through the question of the novel. Indeed in "The Jolly Corner" as one type of wealth imagines its other, James's tale also confronts Naturalism. Spencer Brydon returns to New York as a rentier living off New York property in Europe. The tale concerns his fixation with what he might have been if he had stayed in New York. This theme of the alternative self is also part of the theory of Naturalism, the determining effects of environment, and so on. Brydon says that he had:

"a strange alter ego deep down somewhere within me, as the full-blown flower is in the small tight bud, and that I just took the course, I just transferred him to the climate, that blighted him for once and for ever" (T,p.204)

Brydon confronts his disfigured other self, the capitalist entrepreneur who haunts him. He faints, to wake up in Alice Staverton's lap, feeling his state to be like

that of a man who has gone to sleep on some news of a great inheritance, and there after dreaming it away, after profaning it with matters strange to it, has waked up again to serenity of attitude and has only to lie and watch it grow. (T,p.227)

It is no accident that we return to an inheritance, the sort of wealth that grows rather than is produced in the struggle of the New York commercial and financial world. It is also relevant that James approaches money from that world in The Ivory Tower through a plot structured, like older, European fiction, around an inheritance.

James returns to English fictional strategies, the inheritance, in the same way as he returns to England. In the tales, Spencer Brydon, Cornelia Rasch and Mark Monteith return to America to check on their investments. James's theory and practice of fiction is solidly invested in "Europe". He wrote to his sister-in-law in 1913 explaining why

he would not return to America:

You see my capital - yielding all my income, intellectual, social, associational, on the old investment of so many years - my capital is here, and to let it all slide would be simply to become bankrupt. 28

This is not to suggest that James simply evades the issues. His confrontation with America is revealing about fiction's ability to represent the economy, and about his own fiction's tendency to represent it through absence and through questions of sexual difference. His writing on Newport and New York confronts the new plutocracy and architecture in a critique of waste that differs from, even as it also resembles and complements, Veblen. That critique's stress on the void, on mobility, on the velocity of the expensive, on the grope of wealth, should be taken with James's remarks on protection and on the new trusts and monopolies. These should be placed with James's comments on the American imperialist adventure, the war with Spain. Here is one historical episode which James was close to through his friends the American ambassador, John Hay, and the first secretary, Henry White. James reacted strongly to America's expansion and to the embodiment of American imperialism in Roosevelt, criticising him as "Theodore Rex" and arguing, in a review of Roosevelt's essays ("Democracy and Theodore Roosevelt", April 23, 1898), against Roosevelt's appropriation of "America". 29

Hobson analysed the new American Imperialism seeing it as driven by economic factors. These factors are the rapid industrial revolution in America, its protectionism, and its emergence from intense competition into the setting up of the trusts and an increase in production. 30 Hobson continues:

An era of cut-throat competition, followed by a rapid process of amalgamation, has thrown an enormous quantity of wealth into the hands of a small number of captains of industry. No luxury of living to which this class could attain kept pace with its

rise of income, and a process of automatic saving set in upon an unprecedented scale. (H,pp.79-80)

It is this process that James reacts to in The American Scene: the concentration of wealth in the hands of a few and their inability to produce an adequate luxury. Hobson suggests that this wealth arises from an economy of capital: "a stricter economy of the use of existing capital", "a more economical application of forms of existing capital", the organisation of competitive businesses into trusts or combinations (H,p.80). The competitive era of "over-production" leads to the concentration of industry into new forms and fewer hands. And if the trust-maker has applied the principles of combination to his industry early enough, he must then find other investments for his savings. He will "naturally apply his surplus capital to establish similar combinations in other industries, economising capital still further, and rendering it ever harder for ordinary saving men to find investments for their savings" (H,p.81). The conditions of both cut-throat competition and combination testify to "the congestion of capital" in the manufacturing industries (H,p.81) . American "manufacturers are saturated with capital and can absorb no more" (H,p.82). Therefore:

Industrial and financial princes in oil, steel, sugar, railroads, banking, &c., are faced with the dilemma of either spending more than they know how to spend, or forcing markets outside the home area. (H,p.82)

If James analyses the aristocracy of wealth "spending more than they know how to spend", Hobson concentrates on the forcing of markets through Imperialism. Both analyses are of blocked capital and of money struggling in the void. Behind Roosevelt's rhetoric as behind the "monuments of pecuniary power" in Newport stand the financiers and trust-makers.

The adventurous enthusiasm of President Roosevelt and his "manifest destiny" and "mission of civilization" party must not

deceive us. It is Messrs. Rockefeller, Pierpont Morgan, Hanna, Schwab, and their associates who need Imperialism and who are fastening it upon the shoulders of the great Republic of the West. (H, pp.82-3)

Imperialism is the endeavour of the great controllers of industry to broaden the channel for the flow of their surplus wealth by seeking foreign markets and foreign investments to take off the goods and capital they cannot sell or use at home. (H, p.91)

Hobson illuminates a key Jamesian term by citing Rhodes:

"To combine the commercial with the imaginative" was the aim which Mr. Rhodes ascribed to himself as the key of his policy. The conjunction is commonly described by the word "speculation", a word whose meaning becomes more sinister when politics and private business are so inextricably interwoven as they were, in the career of Mr. Rhodes, who used the legislature of Cape Colony to support and strengthen the diamond monopoly of De Beers, while from De Beers he financed the Raid, debauched the constituencies of Cape Colony, and bought the public press, in order to engineer the war, which was to win him full possession of his great "thought" the North. (H, p.213, my italics)

We can remember James's speculations in Wall Street; the pun and the location suggesting the proximity of the critical economy and the economy of representation and the economy to be criticised or represented. The pun's purpose though is to distance James from Wall Street, to protest the inadequacy of his fiction among the skyscrapers of business. That may stand as the conclusion to this thesis. For James, as for Rhodes, speculation combines the commercial and the imaginative. In a confusing but typical move, James combines the two only to disengage them, to distance his fiction and criticism from the economic while describing them in the language of finance, commerce, labour.

"Our Mutual Friend": "our damage and our waste"

That mysterious paper currency which circulates in London when the wind blows, gyrated here and there and everywhere. Whence can it come, whither can it go? It hangs on every bush, flutters in every tree, is caught flying by the electric wires, haunts every enclosure, drinks at every pump, cowers at every grating, shudders upon every plot of grass, seeks rest in vain behind the legions of iron rails. In Paris, where nothing is wasted, costly and luxurious city though it be, but where wonderful human ants creep out of holes and pick up every scrap, there is no such thing. There, it blows nothing but dust. There, sharp eyes and sharp stomachs reap even the east wind, and get something out of it. 1

Ragpicker or poet - the refuse concerns both, and both go about their business in solitude at times when the citizens indulge in sleeping. 2

The direct relevance of this appendix lies in its connections with Chapter Six. In Chapter Six I focus on the figure of the gem-engraver, with fiction compared to the lapidary's craft. An aesthetic of refinement evolves around this figure with the writer seen as a skilled worker paring away surplusage, removing waste. Our Mutual Friend is close to this aesthetic in its concern with waste but that concern is articulated differently, providing the other, the double of the lapidary in the figures that scavenge and survive amongst the waste of Our Mutual Friend's London. Chapter Five deals with James's use of "economy" and the related use of metaphors drawn from finance, industry, and labour. It demonstrates that the opposition between manufacture or industry and craft is central to James's ideas of the novel. Our Mutual Friend relates to this topic through James's review of the novel which I will discuss at the end of this appendix. Besides these local connections I will argue that because of the work represented in the novel, Our Mutual Friend stands in a peculiarly powerful position in the history of the novel. A critical explanation for literary practice identifies life with waste and art as its

retrieval; the novel gives life form, intelligibility, refines the waste of experience into a coherent whole. This position is one to which James adheres, and to a considerable extent formed, and it is for and in this position that he proclaims the economy of art. It is from this position that he condemns Our Mutual Friend. Dickens's novel, however, is closely connected to social and economic discourses that take, as their object, waste and as their aim - economy. The novel exists in a historical intertextual relationship with these discourses and it is to them that we may now turn.

John Copper, writing in Household Words, in 1855, takes as his theme "Important Rubbish". He begins by referring back to a previous article, which I will discuss later, "Penny Wisdom" which has demonstrated how

art and science have been brought to bear upon things before thought worthless: how the refuse of the smithy, the gas-works, and the slaughter-house, have been made to yield products the most valuable, results the most beautiful. We are now about to relate how another useful step has been made in our Penny Wisdom. 3

This step involves a process for the beautification of slag, redeeming this waste and finding a new utility for the worthless byproduct of industrial processes. The passage brings together art and science, profit and beauty, products and utility. They combine as Penny Wisdom, both an art and a science, and instantly suggestive of an ideological context. We may think of Samuel Smiles and the motifs of the ideology of self-help: the self-made, the penny saved, the inventiveness and optimism of a society and its exemplary entrepreneurs. Against that ideology which points to the poor's profligacy and offers thrift rather than a transformation of conditions as an escape, we may point out the incoherences of this suggestion, the impossibility of saving yourself out of poverty, of inventing your way out of social conditions. "Penny Wisdom" suggests this context as the area from which

it borrowed its name, its field though is the modern one of ecology. Again, we could demonstrate its unfounded optimism rests on an impossible thesis: that industrial capitalism which produces these byproducts, changes the environment, and founds its profits on a necessary degree of waste, is either unlikely to reform itself, or, in some arguments, is unable to reform itself, is structurally bound to produce waste alongside its commodities. The Household Words articles suggest that capitalism can not only reproduce itself but recycle itself. Without the discourse of ecology the articles inhabit a discourse of economy; taking the economy as their field of intervention but recommending that the economy is managed for economy, a moral and social duty of thrift and saving.

The article Copper refers to is George Dodd's "Penny Wisdom", which begins:

There is a huge heap of chemical refuse now near the bank of the Tyne at Gateshead, which is not only a commercial nothing, but the manufacturer who unwillingly calls it his property, would most kindly greet any one who would take it off his hands...It is of such nothings as these that we would speak; and of the ingenuity which, from time to time, draws something therefrom. ⁴

We can see how this discourse of economy works on two levels: economy as in turning useless property into profit, economy as a moral and social practice removing waste, developing new utilities. As with Copper's decorative slag there is an element of bizarre humour about Dodd's examples of making "'a little to go a great way'". The idea of paper made from sheet-iron; "the age of iron literature may yet arrive" (Dodd, p.97). The more obviously valuable process for economising fuel in smelting iron: "A pretty penny saving this - a veritable creation of something out of a commercial nothing" (Dodd, p.97). Our expectations of value are confounded: "Horse-shoe nails, kicked about the world by horses innumerable, are not the useless fragments

we might naturally deem them" instead, they are the best material for making gun barrels (Dodd, p.97).

The Gas Light Company are exemplary reclaimers of waste. They sell ammoniacal liquor to be turned into volatile salts for ladies' smelling-bottles; tar is turned into varnish; naphthaline transformed into dye. So "in short our gas works are a sort of magical Savings' Bank, in which commercial nothings are put in, and valuable somethings taken out" (Dodd, p.98). Dust is turned into pencils. As in the opening quotation from Dickens those interested in transforming waste into value turn to Paris.

How to get a pennyworth of beauty out of old bones and bits of skin, is a problem which the French gelatine-makers have solved very prettily. Does the reader remember some gorgeous sheets of coloured gelatine in the French department of the Great Exhibition? We owed them to the slaughter-houses of Paris. Those establishments are so well organised and conducted, that all the refuse is carefully preserved, to be applied to any purpose for which it may be deemed fitting. (Dood, p99)

Very pure gelatine is made "from the waste fragments of skin, bone, tendon, ligature, and gelatinous tissue of the animals slaughtered in the Parisian abattoir"; thin sheets of this gelatine "are made to receive very rich and beautiful colours". When melted into a gelatinous liquid, "it is used in the dressing of woven stuffs, and in the clarification of wine"; when solid, "it is cut into threads for the ornamental uses of the confectioner, or made into very thin and transparent sheets of papier glacé for copying drawings, or applied in the making of artificial flowers, or used as a substitute for paper on which gold printing may be executed" (Dodd,p.99). In this economy the abattoir produces confectionary, artificial flowers, paper. There is the note of pride in ingenuity and texhnique, especially when we consider the Great Exhibition, but this note has to be produced, achieved, in the face of an origin in a Slaughter-house. Pride at

recovered utility dominates:

In good sooth: when an ox has given us our beef, and our leather, and our tallow, his career of usefulness is by no means ended; we can get a penny out of him as long as there is a scrap of his substance above ground. (Dodd,p.99)

Dodd singles out dyers and calico-printers as being in the same situation as manufacturing chemists, having:

frequently accumulations of rubbish about their premises, which they heartily wish to get rid of at any or no price; and at intervals, by a new item added to the general stock of available knowledge, one of these accumulations becomes suddenly a commercial something. (Dodd, p.99)

The question of origins, raised earlier by the slaughter-houses, is submerged in the advance of science and knowledge to the profit of both manufacturers and society. The question resurfaces with perfumery. Dodd wonders whether women might be "disconcerted at learning the sources" or their scent. For Mr De la Rue and Doctor Hoffman, jurors at the Great Exhibition, have found:

that many of the scents said to be procured from flowers and fruits, are really produced from anything but flowery sources... if the half-crown bottle of perfume really has the required odour, the perfumer does not expect to be asked what kind of odour was emitted by the substance whence the perfume was obtained. (Dodd,p.99)

A "peculiarly foetid oil", fusel oil, formed when making whisky and brandy, is distilled with sulphuric acid and acetate of potash to make oil of pears; oil of apples is produced by fusel oil distilled with sulphuric acid and bichromate of potash. Dodd continues to cite

Dr Lyon Playfair:

"The oil of pineapples is obtained from a product of the action of putrid cheese on sugar, or by making a soap with butter, and distilling it with alcohol and sulphuric acid; and is now largely employed in England in making pine-apple ale. Oil of grapes and oil of cognac, used to impart the flavour of French cognac to British brandy, are little else than fusel oil. The artificial oil of bitter almonds, now so largely employed in perfuming soap and for flavouring confectionery, is prepared by the action of nitric acid on the foetid oils of gas-tar. Many a fair forehead is damped with eau de mille-fleurs without knowing that its essential ingredient is derived from the drainage of cowhouses". In all such cases as these, the chemical science involved is,

really, of a high order, and the perfume produced is a bona-fide perfume, not one whit less sterling than if produced from fruits and flowers. The only question is one of commercial honesty, in giving a name no longer applicable, and charging too highly for a cheaply produced scent. This mode of saving a penny is chemically right, but commercially wrong. (Dodd, p.100)

We can notice how Dodd tries to save this mode of saving, focusing on the chemistry ("really, of a high order"), and displacing the disturbance raised by the origins of scents in acids and drainage onto the question of commercial honesty. The distance between cowhouses and eau de mille-fleurs is the cause of both the pride in science and the reader's possible disgust. This applies to his next example, the French process of making sugar from beet-root, its byproduct, a molasses normally only given to pigs, can, under a new process, be turned into a kind of eau sucré: "containing nearly the whole of the saccharine principle from the offensive and almost valueless molasses" (Dodd, p.100).

The challenge posed by waste is raised by a more essential part of industrial production.

The clinkers, ashes, or cinders, which remain in furnaces after metallurgic operations have been completed, may appear to be among the most useless of all useless things. Not so, however. If they contain any metal, there are men who will ferret it out by some means or other. (Dodd, p.100)

The ashes of the coke used in brass-furnaces had previously been treated as rubbish; "but shrewd people have detected a good deal of volatized copper mixed up therewith", and a market has been found for these ashes as inferior copper ore (Dodd, p.100). Another list is presented, heterogeneous scrap which is transformed into value:

all sorts of filings and raspings, cuttings and clippings, borings and turnings, and odds and ends in the real metallic form, are all available for re-melting, whatever the metal may be - all is grist that comes to this mill. (Dodd, p.100)

If the metal is a cheap one such retrieval will not pay "but, if it be one of the more costly metals, not only are all scraps and ashes and skimmings preserved, but particles are sought for in a way that

may well astonish those to whom the subject is new" (Dodd,p.100).

Take gold as an example. There are Jew dealers and Christian dealers also, who sedulously wait upon gilders and jewellers at intervals, to buy up everything (be it what it may) which has gold in or upon it. Old and useless gilt frames are bought; they are burnt and their ashes so treated as to yield up all their gold. The fragments, and dust of gold, which arise during gilding, are bought and refined. The leather cushion which the gilder uses is bought when too old for use, for the sake of the gold particles which insinuate themselves into odd nooks and corners. The old leather apron of a jeweller is bought; it is a rich prize, for in spite of its dirty look, it possesses very auriferous attractions. The sweepings of the floor of a jeweller's workshop are bought; and there is probably no broom, the use of which is stipulated for with more strictness than that with which such a floor is swept. In short, there are in this world (and at no time so much as the present) a set of very useful people, who may be designated manufacturing scavengers: they clear away refuse which would else encumber the ground, and they put money into the pockets both of buyers and sellers; they do effectually creat a something out of a commercial nothing. (Dodd,pp.100-101)

These scavenging operations are not seen as marginal but as central issues of the day.

How to save a penny by using dairy drainage; and slaughterhouse drainage, and stable drainage, and streetdrainage, and house drainage, and old bones, and old rags, and spent tan, and flax steep-water - how to creat value by using such refuse as manure for fields and gardens - is one of the great questions of the day, which no one who takes up a newspaper can fail to find elucidated in some form or other. Chemistry is here the grand economiser. Chemistry is indeed Nature's housewife, making the best of everything. (Dodd, p.101)

The article concludes with another extract from Dr Playfair's lectures. Again the most diverse examples and processes are brought together under the rubric of an economical recycling.

"The main ingredient of the ink with which I now write was possibly once part of the broken hoop of an old beer barrel. The bones of dead animals yield the chief constituent of lucifer matches. The dregs of port wine - carefully rejected by the port wine drinker in decanting his favourite beverage - are taken by him in the morning, in the form of Seidlitz powders, to remove the effects of his debauch. The offal of the streets and the washings of coal-gas re-appear carefully preserved in the lady's smelling bottle, or are used by her to flavour blanc mange for her friends." (Dodd,p.101)

These articles map out an economy alongside the industrial mode of production, winning for that form of production an ideological struggle -

capitalism/industrialism does not produce waste and ugliness; these are byproducts that can be recycled, recuperated as value and utility. If we think of the powerful tradition of an aesthetic critique of industrialism (Ruskin, Carlyle, Morris), we can see these discourses as a local defence foregrounding invention, art, science, ingenuity, to suggest that society is able to economise its economy. There is almost a caricature of the industrial process involved in their examples; labour and science brought to bear upon offensive molasses to turn a recalcitrant material into a new value and increased profit. There is also a parallel for fiction: the creation of values, the turning of nothing into something, the novel's concentration on the marginal figures of its society and its retrieval of their stories, the inventiveness of an urban society.

In the opening quotations of this piece, Dickens looked to Paris for a society "where nothing is wasted", and Benjamin explored the significance for Baudelaire of a Parisian figure, the ragpicker. However we can note the difference between Dickens turning to Paris and Dodd singling out the French at the Great Exhibition. In the Dickens passage that "mysterious paper currency" circulating in Lonson refers, as Our Mutual Friend does systematically, money to waste, and in the mysterious origin and destination of this currency, Dickens links this detritus to his discussion of Shares. I suggested above that Dodd obtains his optimism with difficulty in the light of the origin of such decorative features as scent and artificial flowers. Dickens equivocates between an optimism that parallels that of chemistry-as-economiser and a bleak observation of these practices as symbols of a society of waste. The mention of symbols shows what is "Parisian" about Dickens's writing, like the economical French or the ingenious

chemists he can make something out of waste, make something out of nothing, create new values. If the French can reap the east wind "and get something out of it", the English writer most closely connected with the transformed experience of the city can make something - a symbol, a novel, also, of course, money - out of a fog, or out of dust.

Dickens realizes that the novelist is implicated in this retrieval, and Our Mutual Friend approaches the discourses of recycling through a recycling of discourse.⁵ We can find another example, even closer to the novel, in R.H.Horne's "Dust; or Ugliness Redeemed", an article in Household Words, July 1850, which explores the dust-heaps that are the novel's and Boffin's economic "base".

The principle ingredient of all these Dust-heaps is fine cinders and ashes; but as they are accumulated from the contents of all the dust-holes and bins of the vicinity, and as many more as possible, the fresh arrivals in their original state present very heterogeneous materials.⁶

Horne proceeds to give "a brief sketch of the different departments of the Searches and Sorters" (p.380). This becomes almost a taxonomy of waste as detritus is classified, graded, and recycled.

Bits of coal go to laundresses and braziers, "breeze" cinders to brickmakers, indeed, the "chief-value" of the heaps "is for the making of bricks" (p.382). We have seen from Dodd and Playfair that a stylistic trait of these discourses of recuperation is the list; Horne provides an amazing catalogue of the values of waste. The main division is into "soft-ware" and "hard-ware". Soft-ware includes "all vegetable and animal matters - everything that will decompose", the category includes dead cats, whose skins are sold, but the real value of this category is that it is recycled as manure (p.380). Hard-ware includes "all broken pottery-pans, crockery, earthenware, oyster-

shells, Etc., which are sold to make new roads" (p.380). Bones go to the soap-boiler who boils out the fat and marrow to use; the bones are then crushed and sold for manure. Rags are divided into "woolen rags" (bagged and "sent off for hop-manure") and "white linen rags" ("washed, and sold to make paper, Etc."). "Tin-things" go to an oven, the solder is sold separately, "the detached pieces of tin are then sold to be melted up with old iron, Etc"; "Bits of old brass, lead, Etc., are sold to be melted up separately, or in the mixture of ores"; "All broken glass vessels, as cruets, mustard-pots, tumblers, wine-glasses, bottles, Etc, are sold to the old-glass shops" (p.380). Jewellery and coins are understandably pocketed by the first finder.

Horne's article also includes an Angel of the dust, "a drowned man", missing title-deeds, a marriage, and a Dust-heap offered as a dowry. More interesting than any question of influence is this display of bizarre classification and retrieval. Isn't it in all its literal evidence not only a metaphor for Our Mutual Friend but also for the activity and project of fiction? The movement from "heterogeneous materials" to value describes the structure of narrative. It is also, ironically, prophetic of James and Flaubert and their attempt to redeem Ugliness, to correct life's waste by making it intelligible, to re-present heterogeneity as form, structure, and value. An economic fact stands as a metaphor for the project of fiction. Our Mutual Friend by focusing on a world where

melancholy waifs and strays of housekeepers and porter sweep
melancholy waifs and strays of papers and pins into the kennels,
and other more melancholy waifs and strays explore them, searching
and stooping and poking for anything to sell. (II,15,p.450)

represents the economy that can represent fiction itself.

The central symbols of Our Mutual Friend belong to this economising of waste: the Dust-heaps and the river. The Golden Dustman, Boffin,

risers from waste; Gaffer Hexham reminds Lizzie of their reliance on waste:

The very fire that warmed you when you were a babby, was picked out of the river alongside the coal barges. The very basket that you slept in, the tide washed ashore. The very rockers that I put it upon to make a cradle out of it, I cut out of a piece of wood that drifted from some ship or another. (I,1,pp.45-6)

The economy of waste stretches from Jenny Wren making her dolls' millinery from Fledgeby and Riah's waste - "our damage and our waste": "Our waste goes into the best of company, sir, on her rosy-cheeked little customers" (II,5,p.333) - to the Veblenian conspicuous consumption of the Veneerings. In a novel concerned with feigning death (John Harmon), the dead return not as ghosts, that is as spirits, but materially; retrieved as Gaffer's living, articulated, reconstructed, by Mr Venus - "with the patience to fit together on wires the whole framework of society - I allude to the human skelinton" (III,6,p.540) - or recovered as truth by Mr Inspector. As Gaffer makes money from the dead, Mr Inspector makes meaning, renders the corpse intelligible. One other form of work included in the novel is reading: Wegg reading to Boffin (Decline and Fall, stories of misers), Boffin using the image of sifting, suggesting the dust-heaps, when confessing his illiteracy, "it's too late for me to begin shovelling and sifting at alphabeds and grammar-books" (I,5,p.87). The fact that the reader is, albeit grotesquely, inscribed within the text as someone exchanging literacy as labour power for money, suggests that we could see reading as another sifting, value-producing operation.

This economy and its symbols have been noticed by other readers but in terms of influence (see Harland S. Nelson), or in terms of Dickens's work or Our Mutual Friend itself. John Kucich uses the novel, elements of psychoanalytic thought, and Bataille's idea of a general economy

to discuss repression, violence and representation in Dickens's work.

Kucich inflates the economic facts and focuses on death:

The recycling of death as a mere financial event defines this process grimly enough - Gaffer Hexam converts corpses into capital, as does Mr. Venus. 7

The idea of Gaffer as a capitalist seems mistaken and Kucich seems to elide the topic of work and the location of this recycling in a social economy. In Kucich, because he wishes to articulate themes of repression and violence in Dickens, the economy is reduced to an economy of death.

And the novel's central metaphor - the source of Harmon's fortune in dust - suggests both that human waste is marketable and that human markets spring from waste - a kind of forthrightness about the social economy of death that is suppressed by the class pretensions of characters like the Veneerings to "bran-newness". (Kucich, pp.70-1)

What is exemplary about Our Mutual Friend is that it allows a multiplication of economies: the work represented in it can be located in Victorian ideology and society, or as a metaphor for fiction, or reinscribed within a general economy (Bataille's term) of death.

Nancy Aycock Metz takes the work in the novel to represent the work of the novel. "All of the novel's characters traffic in dust and waste." ⁸ She investigates the connections between the Household

Words articles about reclaiming waste and Dickens's own fiction.

(Another interesting connection is made between the Household Words articles on food adulteration and commercial dishonesty and the figure of the Analytical Chemist. (Metz, pp.65-7)). Local parallels between the arts of the characters, Jenny and Venus and others, and the art of Dickens are suggested: on Jenny, "Hers is a profoundly economical art" (Metz, p.72). But she suggests that beyond this the novel is saturated in parallels with its own art:

If the artist has retreated into the background of Our Mutual Friend, the background becomes, in a sense, all artists. We observe them sifting what is random and discordant in their lives, attempting through the complementary methods of

"articulation" and "analysis" to bring order, however partial and temporary, out of chaos. (Metz, p.62)

What interests me, however, is that true as this statement is, it takes for granted that art is a process of bringing order to chaos. Art, or images of artistic work, can be studied, as Metz says in her title "In Our Mutual Friend", but we can also reverse that order and move outside a model of the artist's controlling intelligence or consciousness, to study Our Mutual Friend in a history of metaphors of the artistic reclamation of waste. This displaces Dickens, decentres the author, but also gives his achievement its due importance. For the novel hesitates between representing its own work and the work of its society, and, in doing this, unconsciously intervenes in a surrounding and developing aesthetic of literature. As the writer becomes identified with the jeweller, the gem-engraver, from Pater, James, and Flaubert, and, in a wider history, from Jane Austen's ivory-work to Pound's intaglio method, Dickens's novel reinscribes the gem-engraver, the refiner, the remover of waste, within a social economy of waste. The writer-engraver no longer stands alone as an image of solitary craft in an age of mass industry, instead he is placed in an economy producing waste and re-producing itself through waste: waste, as Home informs us, returns as bricks, roads, manure, even paper. The worker in jewellery or gold is surrounded by what Dodd calls "manufacturing scavengers", who buy his cushion, his apron, the sweepings of his floor. This is to reinscribe Dickens in a system, a chain, of metaphors for literary work over which he has no control, but in which his text marks a powerful and comic explosion of social history.

To specify this intervention we can follow Wegg's journey - the journey of "a literary man", a salaried reader - towards Mr. Venus, about

whose "articulation" Metz suggests her parallels with art.

Not, however, towards the 'shops' where cunning artificers work in pearls and diamonds and gold and silver, making their hands so rich, that the enriched water in which they wash them is bought for the refiners; - not towards these does Mr Wegg stump, but towards the poorer shops of small retail traders in commodities to eat and drink and keep folks warm, and of Italian frame-makers, and of barbers, and of brokers, and of dealers in dogs and singing-birds. (I,7,p.122)

If the writing hesitates between its own work and its surrounding social economy, reading has a matching hesitation between reading as pleasure and as retrieval of truth, between surface and depth. Dickens recycles society's waste as symbols and as social criticism. On the level of characterisation the marginal (the crippled, the poor, the alcoholic, the Jew, the mentally retarded) are made central, paradoxically, by being made eccentric. The anger and sentimentality, the polemic against the Poor Law, prevent the novel being read as only about itself. The origin of wealth in waste, Charley's uneasy awareness, underneath his mobility and success, of his origin and upbringing among the recuperated dead, the problem of the Veneerings and of Shares, of the origin of wealth and its stability and destination, all raise origins as problematic, in a way shared by the discourses of recycling. This suggests a writing intervening in society, a reformist and socially engaged novel. This in turn seems to demand a reading which looks for the novel's truth; a truth hidden like the will in the mounds or like the miser's gold which the reader must excavate. The "bran-new" world of displayed surfaces in which the Veneerings conspicuously consume seems to suggest the need for a reading that will be, as it were, "vertical", that would pierce the displayed and deceptive surface. And yet those same passages in their excess and in their caricature of the vertical reader as Analytical Chemist, suggest a pleasure to be found in the surface, in the exuberance of language itself. ⁹

A reading that can hold this desire to penetrate to the truth with a pleasure in writing's materiality and its surface, its lack of depth, is possibly modelled in the detective. The detective both searches for the buried truth and pays attention to the surface, all marks may be significant. However, one reading that found this tension impossible was James's. James's criticism of this novel, in the New York Nation, 1865, is best known for its question "Who represents nature?" in Our Mutual Friend. However, I will suggest that central to his attack is the opposition between craft and manufacture that the novel subverts in its use of the work of recycling waste. In 1902, James wrote of Flaubert's L'Education Sentimentale, as being "large, laboured, immensely 'written'"; it is this "performance" that, "more than any other", makes Flaubert "the novelist's novelist".¹⁰ There is no doubt that "written" and "laboured" carry critical overtones here but they also carry a professional respect for the novelist's novelist, and the labour, over-elaborate, over-conscious, though it may be, is more the craft of the lapidary. Dickens's labour is on another class-level, the wrong side of the craft/manufacture/industry divide: "Bleak House was forced; Little Dorritt was laboured; the present work is dug out, as with a spade and pickaxe" (p.253). The labour of Our Mutual Friend takes place within a different economy of writing - not the removal but the retrieval of surplusage. Hence the craft/manufacture opposition, first of all manual labour so Dickens's novel, "so intensely written, so little seen, known, or felt" (p.254), is different from the "immensely 'written'" novel of Flaubert's; different because it shows Dickens's success "in what we should call the manufacture of fiction" (p.254, my italics), rather than in the craft or art of fiction.

As James rejects this economy of writing, he also rejects the economy of reading suggested above. Where I suggested the richness of verbal play James locates "poverty": "Our Mutual Friend is, to our perception, the poorest of Mr Dickens's works. And it is poor with the poverty not of embarrassment, but of permanent exhaustion" (p.253). The delights of the surface becomes the judgment that Dickens is "the greatest of superficial novelists" and that, "it is one of the chief conditions of his genius not to see beneath the surface of things" (p.256). I hope to have suggested that this divergence between the judgments of Dickens and of Flaubert, and between James and myself, is related to a system of oppositions between craft and manufacture, and between the gem-engraver and the "scavenging manufacturer", also perhaps between the different historical locations of *écriture* within the histories of the French and English novels.

Chapter One

1. James, "Dumas the Younger" (1895), Notes on Novesists, (London, 1914), p.3031
2. James, The Art of the Novel, ed R.P.Blackmur, (London, 1962), p.155.
3. To Mrs F.H.Hill, March 21, 1879, (London,1975), p.221, James's italics. All italics in quotations in this thesis are in the original work unless otherwise stated.
4. Joseph Conrad, "Henry James: An Appreciation", North American Review (1905), in Notes on Life and Letters, (London, 1949), pp.11-12.
5. See The Art of the Novel, pp.338-9; also Walter Benn Michaels, "Writers Reading: James and Eliot", MLN, 91, No 5, (Oct. 1976), especially pp.829-30. For an interesting and amusing view of James's revisions see Theodora Bosanquet, Henry James At Work, (London, 1924).
6. E.M.Forster, Aspects of the Novel, (London, 1927), pp.18-9.
7. Ibid, p.25. See Tony Bennett, "Text and History" in Peter Widdowson, ed. Re-Reading English, (London, 1982), p.223, for a similar discussion of Forster.
8. An interesting discussion of the rebirths of a text and an author is Derrida's lecture on Valéry on the centennial of his birth: "Valéry one hundred years later, Valéry for us, Valéry now, Valéry today, Valéry alive, Valéry dead - always the same code". Jacques Derrida, "Qual Quelle: Valéry's Sources", Margins of Philosophy, trans. Allan Bass, (Brighton, 1982), p.278. Other important interventions around the figure, function and death of the author are: Roland Barthes, "The Death of the Author", Image-Music-Text, trans Stephen Heath, (London, 1977); Michel Foucault, "What is an Author?", Language, Counter-Memory, Practice, ed. and trans. Donald F. Bouchard and Sherry Simon, (Ithica, 1977); Michel Foucault, "The Order of Discourse", Trans. Iam Mcleod, Untying the Text, ed. Robert Young, (London, 1981). A useful discussion of the differences between Foucault's notion of the text as a material event and Derrida's idea of writing as a textual trap can be found in Edward Said, "Criticism Between Culture and System", The World, The Text, and the Critic, (Cambridge, Mass., 1983).
9. Terry Eagleton, Literary Theory: An Introduction, (Oxford, 1983), pp.8-9. Frank Lentricchia's excellent After the New Criticism, (London, 1980) is also relevant here, (especially pp.136-9).
10. Walter Benjamin, One-Way Street, and Other Writings, trans Edmund Jephcott and Kingsley Shorter, Intro. Susan Sontag, (London, 1979), p.362. Terry Eagleton discusses Benjamin, history and tradition, in Walter Benjamin, or Towards a Revolutionary Criticism (London, 1981), especially part I, ch.3. It is interesting that Benjamin's remarks come from "Edward Fuchs, Collector and Historian", both Benjamin and James find the collector a productive and fascinating figure.
11. Views on literary history imply views on history, even political positions. See Ernst Bloch et al, Aesthetics and Politics, (London, 1977), especially the debate between Lukács and Bloch where their views on (literary) history are described thus: for Lukács, "the tradition handed down to the present by the 'progressive' epochs of the past was a set of compelling norms, a mortmain that literary legatees must honour on pain of disinheritance. For Bloch, on the other hand, this history was the Erbe, a reservoir in which nothing was ever simply or definitively 'past', less a system of precepts than a sum of possibilities" (pp.13-4). Lukács's dismissal

- of the modernist approach to the cultural heritage: "They regard the history of the people as a great jumble sale" (p.54). Lukács sees this as implying a theory of revolution which sees only ruptures, comparing it to Cuvier's theory of geological eras. Leon Trotsky ties political positions to literary/cultural history, Literature and Revolution (Ann Arbor, 1960), pp.131-2.
12. Roland Barthes, "Criticism as Language", Twentieth Century Literary Criticism: A Reader, ed. David Lodge, (London, 1972), pp.650-1.
 13. Woolf's letter is quoted in Martin Green's Children of the Sun, (New York, 1976), p.70).
 14. Pound's letter to Schelling is quoted in John F. Epsey, Ezra Pound's Mauberley: A Study in Composition, (London, 1955), p.49, see his Ch.4 "The Major James", pp.49-61; Bakeson's comment is in "The Poetry of Learning", in Eliot in Perspective, ed. Graham Martin, (London, 1970), p.41. For other material on James and Eliot see the many references in Lyndall Gordon's Eliot's Early Years, (Oxford, 1977).
 15. R.H.C. (A.R.Orage), Readers and Writers (1917-21), (London, 1922), pp.22-3).
 16. James's influence on Leavis's style is referred to by Garry Watson who discusses the critics who have suggested this, attacking the assumptions implicit in their suggestions that Leavis made James's style more "masculine", The Leavises, the "Social", and the Left, (Swansea, 1977), pp.56-7)
 17. R.P.Blackmur, The Lion and the Honeycomb, (London, 1956), pp.287-8.
 18. Edmund Wilson, "The Ambiguity of Henry James", The Triple Thinkers, (Harmondsworth, 1962), pp.149-50).
 19. Fredric Jameson, The Political Unconscious, (London, 1981), pp.221-2.
 20. Terry Eagleton, The Rape of Clarissa, (Oxford, 1982), p.24.
 21. Raymond Williams, Politics and Letters, (London, 1979), pp.256-8); also The English Novel From Dickens to Lawrence, (St. Albans, 1974), pp.97-113.
 22. It is no accident that one of the best accounts of the politics of the Jamesian text draws on the work of Foucault: Mark Seltzer, "The Princess Casamassima: Realism and the Fantasy of Surveillance", American Realism, ed. Eric Sundquist, (London, 1982), pp.95-118).
 23. See Tzvetan Todorov, "The Structural Analysis of Literature: The Tales of Henry James", Structuralism: an introduction, ed. David Robey, (Oxford, 1973). I take up the presence/absence couplet in Chs. 9,10,11,12. The joke behind "A Crisis of versus" lies in the way that "Crise de versus" echoes Mallarmé's Crise de vers, see Jacques Derrida, Dissemination, trans. Barbara Johnson (London, 1981), p.25, and Johnson's excellent introduction on nonbinary logic, p.xvii. Another work by Barbara Johnson, The Critical Difference, (London, 1980) has been most helpful. Derrida and James might also be related around the ambiguous figure of the ghost. Todorov discusses those presences in James that are ghosts who thus disrupt the concept of presence. These presences/ghosts would have to be compared with Derrida's remarks on ghosts in Ken McMullen's film Ghost Dance (1983).
 24. Tzvetan Todorov, "The Verbal Age", Critical Inquiry, 4, (Winter, 1977), p.369.
 25. Maxwell Geismar, Henry James and his Cult, (London, 1964), p.56; further references to this edition will be given in brackets in the text.
 26. Percy Lubbock, "The Mind of an Artist" (1920), The Question of Henry James, ed. F.W.Dupee, (New York, 1973), p.61, pp.68-9.

27. The Notebooks of Henry James, ed. F.O. Mathiessen and K.B. Murdock, (New York, 1961), p.275.
28. George Bernard Shaw, Major Critical Essays, (London, 1976), p.77.
29. Susan Sontag, Illness as Metaphor, (London, 1974), pp.62-3. Her discussion of The Wings of the Dove and prevalent explanations of TB as "the ravages of frustration", and the advice given to Milly to have a love affair can be found on pp.21-2. There are problems with Sontag's approach: Milly's disease is deliberately left vague however it is seen in economic terms, "Sir Luke had appeared indeed to speak of purchase and payment but in reference to a different sort of cash", The Wings of the Dove, vol.20, New York Edition, p.142. See also Ralph Touchett in The Portrait of a Lady, and Mildred Theory's consumption in "Georgina's Reasons" (1884), The Complete Tales of Henry James, vol.6, 1884-1888, ed. Leon Edel, (London, 1963), especially pp.45-6.
30. However on the history of the "innocence" of making money see Albert O. Hirschman, The Passions and the Interests: Political Arguments for Capitalism before its Triumph, (Princeton and Guildford, 1977).

Chapter Two

1. James is discussing Victoria's jubilee and its commercialisation, Notes on Novelists, (London, 1914), p.341.
2. Karl Marx discussing the uneven development of art and the economy, in Grundrisse, trans. Martin Nicolaus, (Harmondsworth, 1981), p.110.
3. Upton Sinclair, Mammonart, (Pasadena, 1925), pp17-8, p.211; George Bernard Shaw, "The Perfect Wagnerite", in Major Critical Essays, (London, 1976).
4. Roland Barthes, Promesse, no.29, (1971), p.25, cited in Rosalind Coward and John Ellis, Language and Materialism, (London, 1971), p.7.
5. Perry Anderson, Considerations on Western Marxism, (London, 1976), p.42, pp.75-6.
6. Alfred Sohn-Rethel, Intellectual and Manual Labour: A Critique of Epistemology, (Atlantic Highlands, New Jersey, 1978), p.xii; further references to this edition will be given in brackets in the text with the abbreviation S-R.
7. For example, the first volume of Benjamin's complete works came out in German in 1972. See also Bernard Sharratt, Reading Relations, (Brighton, 1982), p.142.
8. Walter Benjamin, One Way Street (London, 1979), p.38.
9. Susan Buck-Morss, "Walter Benjamin - Revolutionary Writer" (I), New Left Review, 128, (July-August, 1981), p.56.
10. Ibid, p.57.
11. Ibid, p.58.
12. Susan Buck-Morss, "Walter Benjamin - Revolutionary Writer" (II), New Left Review, 129, (Sept.-Oct. 1981), pp.79-80, p.94.
13. Susan Buck-Morss, The Origin of Negative Dialectics, (London, 1977), p.156. Benjamin's work on Baudelaire is referred to in this thesis.
14. Ibid, p.143, see also pp.156-7.
15. Ibid, p.74.
16. Ibid, p.103; see pp.103-4 for Adorno's brilliant refashioning of Plato's cave as the historically and socially specific layout of the theatre.
17. Ibid, p.112, see pp.116-21 for Adorno's location of Kierkegaard through the intérieur.
18. Ibid, p.179.
19. Buck-Morss "Walter Benjamin - Revolutionary Writer" (I), pp.60-1; Buck-Morss, The Origin of Negative Dialectics, pp.277-8. Eagleton's Walter Benjamin, or Towards a Revolutionary Criticism, (London, 1981) is also of interest on this qualified comparison.

20. Ferruccio Rossi-Landi, Linguistics and Economics, (The Hague, 1975), p.6; further references to this edition will be given in brackets in the text with the abbreviation R-L.
21. Norman Bryson, Word and Image: French Painting of the Ancien Régime, (Cambridge, 1981), pp.156-7, see also n.7, p.264.
22. Stephen Heath, Screen, 16, 2 (1975).
23. Robert D'Amico, "Desire and the Commodity Form", Telos, 35, (Spring, 1978), p.88; further references to this article will be given in brackets in the text.
24. See Jean-Joseph Goux, "Economie monétaire et philosophie idéaliste", Economie et Symbolique (Paris, 1973), pp.181-2; see John Brenkman, "The Other and the One, Psychoanalysis, Reading the Symposium", Shoshana Felman ed. Literature and Psychoanalysis, (London, 1982), pp.432-3. An earlier comparison of Plato's ideas and money can be found in Georg Simmel, The Philosophy of Money (1900), trans. Tom Bottomore and David Frisby, (London, 1978), pp.156-7.
25. Goux, p.184, see the discussion of idealism and paper money in Marc Shell, Money, Language, and Thought, (London, 1982), pp.103-4).
26. Terry Eagleton, "Wittgenstein's Friends", New Left Review, 135, (Sept.-Oct. 1982), p.81; further references to this article will be given in brackets in the text.
27. Raymond Williams, The Long Revolution, (Harmondsworth, 1980), p.61.
28. Frank Lentricchia, After the New Criticism, (London, 1980), p.351.
29. Sylvia Harvey, May '68 and Film Culture, (London, 1978), p.93.
30. Michel Pecheux quotes this interview with Althusser and provides a useful commentary, Language, Semantics and Ideology: Stating the Obvious, trans. Harbans Nagpal, (London, 1982). Althusser's interviewer takes up these issues again in her letters to him, Maria Antonietta Macciocchi, Letters from inside the Italian Communist Party to Louis Althusser, trans. Stephen M. Hallman, (London, 1973), pp.15-17.
31. V.N.Volosinov, Marxism and the Philosophy of Language, trans. Ladislav Matejka and I.R.Titunik, (London, 1973), p.23.
32. Walter Benn Michaels, "Against Formalism: Chickens and Rocks", Leonard Michaels and Christopher Ricks, Ed. The State of the Language (London, 1980), pp.410-20.
33. Coward and Ellis (op.cit.) p.58.
34. Roland Barthes, S/Z, trans. Richard Miller, (London, 1975), p.39; further references to this edition will be given in brackets in the text.
35. Tony Tanner, Adultery in the Novel (London, 1979) pp.85-6, Tanner is referring to Harold W. Scheffler, "Structuralism in Anthropology" Yale French Review, 36/2, (1966), pp.66-88. An article that I have found an interesting introduction to this area of anthropology and the exchange of women is Gayle Rubin, "The Traffic in Women: Notes on the 'Political Economy' of Sex", Rayna R. Reiter, ed. Towards an Anthropology of Women (London, 1975), pp.157-210.
36. Jacques Derrida, Of Grammatology, trans. Gayatri Chokravorty Spivak, (London, 1976), p.86; further references to this edition will be given in brackets in the text with the abbreviation G. I will also refer to Derrida, Writing and Difference, trans. Alan Bass, (London, 1978) with the abbreviation W&D; to Derrida, Margins of Philosophy, trans. Alan Bass, (Brighton, 1982) with the abbreviation M; to Derrida, Spurs/Eperons; Nietzsche's styles, trans Barbara Harlow, (London, 1978) with the abbreviation S. It is important to stress the polemical nature of Derrida's "economies", for example, "Limited Inc",

trans. Samuel Weber, Glyph 2, (London, 1977), where he reacts to Searle's idea of using the terminology of welfare economics in speech acts theory; "But economics - even 'welfare' economics - is not one domain among others or a domain whose laws have already been recognized. An economics taking account of effects of iterability, inasmuch as they are inseparable from the economy of (what must be called) the Unconscious as well as from a graphematics of undecideables, an economics calling into question the entire traditional philosophy of the oikos - of the propre: the 'own', 'ownership', 'property' - as well as the laws that have governed it would not only be very different from 'welfare economics'; it would also be far removed from furnishing speech acts theory with 'more elegant' formulations or a 'technical terminology'. Rather, it would provoke a general transformation" (p.216). Some of these ideas will be taken up in the French Feminist work considered in Ch.11.

37. Marc Shell's discussion of the economics of the Aufhebung can be found in the next chapter.
38. Barbara Johnson, "Poetry and Its Double: Two Invitations au voyage", The Critical Difference, (London, 1980), p.35; further references to this essay will be given in brackets in the text.
39. Maud Ellman, "Floating the Pound: The Circulation of the Subject in 'The Cantos'", The Oxford Literary Review, 3, 3, (1979), pp.16-27. A discussion which is perhaps oversympathetic to Pound is Earle Davis, Vision Fugitive: Ezra Pound and Economics, (London, 1968); see also Robert Casillo's excellent, "Anti-Semitism, Castration, and Usury in Ezra Pound", Criticism, XXV, 3, (Summer, 1983), pp.239-265. Maud Ellman, "Disremembering Dedalus: 'A Portrait of the Artist as a Young Man'", Robert Young ed. Untying the Text, (London, 1981), p.193, p.194.
40. Leo Bersani, A Future for Astyanax, (Boston, Toronto, 1976), p.70; further references to this edition will be given in brackets in the text.
41. Walter Benn Michaels, "Sister Carrie's Popular Economy", Critical Inquiry, 7, 2, (Winter, 1980), p.375; further references to this article will be given in brackets in the text.
42. The debate has continued; see the provocative exchange: Leo Bersani, "Rejoinder to Walter Benn Michaels", Critical Inquiry, 8,1, (Autumn, 1981), pp.158-64; and Walter Benn Michaels, "Fictitious Dealing: A Reply to Bersani", pp.165-71 of the same issue. A parallel could be suggested between Michaels's view of Howells versus Dreiser and Martin Green's argument about Imperialism and literature. He suggests, generalising from a contrast between Defoe and Swift that "serious literature" always prefers "Limits-to-growth, and steady-state-economy"; see Dreams of Adventure, Deeds of Empire (London, 1980), p.90 and n.18, p.364.
43. See Leon Edel's Introduction to The Outcry (1911), (New York, 1982), further references to this edition will be given in brackets in the text with the abbreviation O.
44. Jean Baudrillard, For a Critique of the Political Economy of the Sign, trans. Charles Levin, (St. Louis, Mo, 1981), p.82; further references to this edition will be given in brackets in the text. I think Baudrillard's theory presents several problems, most obviously its political effectivity. However, I think his work is valuable in its local interventions.

Chapter Three

1. Roland Barthes, S/Z, trans, Richard Miller, (London, 1975), p.48.
2. James Joyce, A Portrait of the Artist as a Young Man, (New York, 1964) p.188.
3. Gerard Leblanc, "Direction", Screen, .2, 2, (Summer, 1971), p.127.
4. Kevin McDonnell and Kevin Robins, "Marxist Cultural Theory: The Althusserian Smokescreen", One-Dimensional Marxism, (London, 1980, p.194; further references to this article will be given in brackets in the text.
5. McDonnell and Robins seem to criticise a concentration on consumption that they lapse into in their article and which totally contradicts the stress on consumption given in Terry Lovell's contribution to the same volume, "The Social Relations of Cultural Production: Absent Centre of a New Discourse", pp.232-256.
6. Fredric Jameson, The Political Unconscious, (London, 1981), pp.43-5; further references to this edition will be given in brackets in the text.
7. I return to this idea of utopia, labour, and writing in Ch. 11
8. See my earlier discussion of Foucault, Williams, and Lentricchia, pp.44-5.
9. In fact a useful discussion of the economies of Conrad's Nostromo bypasses Jameson's concern with mediation; see Mark Conroy, "Lost in Azuera: The Fate of Sulaco and Conrad's Nostromo", Glyph, 8, (London, 1981), pp.1480169.
10. I return to this in Ch. 6 where Bernard Sharratt will be quoted citing Marx against the idea of literary production.
11. Karl Marx, Grundrisse, trans. Martin Nicolaus, (Harmondsworth, 1981), p.293; further references to this edition will be given in brackets in the text.
12. Michèle le Doeuff, "Pierre Roussel's Chiasmas", I&C, 9, (Winter 1981/2), p.46.
13. Meaghan Morris, "Operative Reasoning: Michèle Le Doeuff, philosophy and feminism", I&C, no.9, p.80
14. Jacques Derrida, Dissemination, trans. Barbara Johnson, (London, 1981), p.44. See Derrida, Positions, trans. Alan Bass, (London, 1981), "Everything goes through this chiasm, all writing is caught in it - practices it. The form of the chiasm, of the X, interests me a great deal..." (p.71).
15. Ralf Norrman, The Insecure World of Henry James's Fiction, (London, 1982): "I have now become firmly convinced that the most important key to an understanding of the psychomorphology of James's thinking is the nature and function of the rhetorical figure of chiasmus...James was what I would like to term a chiasticist: his use of chiastic thinking was habitual and compulsive" (p.IX). See his Ch.5: "Chiastic Inversion, Antithesis and Oxymoron", pp.137-.84.
16. Seymour Chatman, The Later Style of Henry James, (Oxford, 1972), pp.45-6.
17. Michel Foucault, "On Governmentality", I&C, 6, (Autumn, 1979), p.10; Keith Tribe, Land, Labour and Economic Discourse, (London, 1978), and Keith Tribe, "The 'histories' of economic discourse", Economy and Society, 6, 3, (1977), pp.314-44; Kurt Heinzelman, The Economics of the Imagination, (Amherst, 1980), he quotes Sueuart on p.44 and cites Cannon in n.24, p.288, further references to this edition will be given in brackets in the text with the abbreviation H; M. Emmison, "'The economy': its emergence in media discourse", Howard Davis and Paul Walton Eds., Language, Image, Media, (Oxford, 1983), pp.139-55,

- see p.140. Aristotle plays an important part in Tribe and Heinzelman's arguments, for a discussion of Aristotle's "economics" see M.I. Finley, "Aristotle and Economic Analysis", Past and Present, 47, (May, 1970), pp.3-25.
18. Foucault's emphasis on a social economy can be seen in Discipline and Punish, (London, 1977), other lesser known works which are relevant are Jacques Donzelot, The Policing of Families, with a foreword by Gilles Deleuze, "The Rise of the Social", (London, 1980); Jacques Donzelot, "The Poverty of political culture", Ideology and Consciousness, 5, (1979); Pasquale Pasquino, "Theatrum politicum. The genealogy of capital-police and the state of prosperity", Ideology and Consciousness, 4, (1978); Giovanna Procacci, "Social Economy and the government of poverty", Ideology and Consciousness, 4, (1978). A text that could clarify the relevance of these arguments for English history is Samuel Smiles, Thrift (1875) (London, 1913) which attempts to transform the financial solidarity shown in strikes into thrift, savings, insurance. This also comes up against political economy: "We study political economy, and let social economy shift for itself" (p.31).
 19. Marc Shell, The Economy of Literature, (London, 1978), p.102; further references to this edition will be given in brackets in the text with the abbreviation EoL.
 20. Michel Foucault, The Order of Things, (London, 1970), pp.xxii -xxiii; further references will be given in brackets in the text.
 21. Ben Jonson, rather like Pound, is a writer whose work seems particularly interesting for those investigating literary economies. See Jonson's Timber: Or, Discoveries (1641), (London, 1924), pp.73-4, on the coining of words, and Marc Shell's discussion in The Economy of Literature, and Heinzelman on Jonson, the corruption of language and the irony of Beaumont's elegy to Jonson (H, pp.15-7); Edmund Wilson's "Morose Ben Jonson" connects Jonson's scatology and pedantry with attitudes to money and anal eroticism, The Triple Thinkers, (Harmondsworth, 1962), pp.240-261.
 22. Marc Shell, The Economy of Literature, and Money, Language, and Thought (London, 1982), further references to this edition will be given in brackets in the text with the abbreviation MLT; see Heinzelman's criticisms of Shell's work (H, p.10, p.284).
 23. James on Concord: "We may smile a little as we 'drag in' Weimar, but I confess myself, for my part, much more satisfied than not by our happy equivalent, 'in American money', for Goethe and Schiller. The money is a potful in the second case as in the first, and if Goethe, in the one, represents the gold and Schiller the silver, I find (and quite putting aside any bimetallic prejudice) the same good relation in the other between Emerson and Thoreau", The American Scene (1907), (New York, 1946), p.264. See Henry Thoreau, Walden (1854), Ch.1 "Economy", and Muthu Blasing, "The Economies of Walden", Texas Studies in Literature and Language, 17, (1976), pp.759-75.
 24. Eric Sundquist, "Introduction: The Country of the Blue", American Realism, (London, 1982), p.19.
 25. A.R.J. Turgot, "Value and Money" (c.1769), R.L. Meek ed. Precursors of Adam Smith, (London, 1973), pp.79-80.
 26. Emile Benveniste, Indo-European Language and Society, trans. Elizabeth Palmer, (Coral Gables, Florida, 1973), pp.106-7, pp.114-5, p.137.
 27. Pierre Vilar, A History of Gold and Money 1450-1920, trans. Judith White, (London, 1976), p.13.
 28. Ibid, p.17.

n.33*

29. The Oxford Miniguide to English Usage, compiled by E.S.C.Weiner, (Oxford, 1983), "Clichés and Modish and Inflated Diction", pp.325-6.
30. Jacques Derrida, "White Mythology: Metaphor in the Text of Philosophy" Margins of Philosophy, trans. Alan Bass, (Brighton, 1982), Bass's note, p.209; further references will be given in brackets in the text.
31. Heinzelman suggests something similar in a discussion of Saussure's comparison between economics and linguistics. (H,p.10).
32. Jane Gallop cites and comments on this passage from Lacan's "Encore" in Feminism and Psychoanalysis (London, 1982), p.55.
34. Alice R. Kaminsky ed., Literary Criticism of George Henry Lewes, (Lincoln, Nebraska, 1964), p.6.
35. Lionel Johnson, "The Work of Mr Pater", Fortnightly Review, (Sept. 1894), in Post Liminium, (London, 1911), p.40.
36. Richard Le Gallienne, "White Soul", Prose Fancies, (London, 1895), p.198.
37. E.M.Forster, Howards End, (London, 1910), p.126.
38. E.M.Forster, The Longest Journey, (London, 1907), part II, Ch. 28.
39. André Gide, Logbook of the Corners, trans. Justin O'Brien, (London, 1952), entry for August 1921, p.23; Gide, Les Faux-Monnayeurs, (1925), trans. Dorothy Bussy, The Coiners, (London, 1950), p.207, pp.211-2, p.355.
40. The Young Rebecca: Writings of Rebecca West 1911-17, intro. and selection Jane Marcus (Lonson, 1982), pp.85-6.
41. H.D.Traill, "Newspapers and English: A Dialogue", The New Fiction and other Essays on Literary Subjects (London, 1897), pp.170-1, pp.171-2 p.174.
42. Valery, Variete I, (1926), cited by Rebecca West, The Court and the Castle (London, 1958), pp.189-90.
43. Anthony Trollope, The Way We Live Now, ed. John Sutherland, (Oxford, 1982), p.423.
44. Edward Bellamy, Looking Backward (1888), Ed. Cecelia Ticchi, (Harmonds-worth, 1982), pp.172-3, my italics. See Howard Horwitz's excellent discussion involving Norris's The Pit, Bellamy, Veblen, Aristotle's distinction between chrematistics and economy; he also mentions the similarity between Bellamy's sign of a sign and Derrida's notion of the trace, " 'To Find the Value of X': The Pit as a Renunciation of Romance", Eric Sundquist ed., American Realism, (London, 1982), see n.36, p.236.
45. Vilar, p.344, and see pp.145-6.
46. Richard Le Gallienne, George Meredith, Some Characteristics, (London, 1890), p.66.
47. James, The Art of the Novel, ed. R.P.Blackmur, (London, 1962), p.294.
48. James, The Awkward Age, The New York Edition, Vol 9, p.161, p.391.
49. James, The Ambassadors, The New York Edition, Vol. 21, p.270.
50. James, "The Novel in 'The Ring and the Book'" (1912), Notes on Novelists, (London, 1914), p.324.
51. Rachel Brownstein, Becoming a Heroine (New York, 1982), p.259. James, The Portrait of a Lady, The New York Edition, vol.3,p.325.
52. The Portrait of a Lady, The New York Edition, vol.4, p.193.
53. Ibid, vol.4, p.223.
54. Ibid, vol.4, p.352.
55. James, The Golden Bowl, The New York Edition, vol.23, pp.23-4.
56. Ibid, p.325.
57. Ibid, p.47.

Chapter Four

1. T.S.Eliot's Four Quartets, my title is taken from Little Gidding (II), its opening epigraph from East Coker (II), further references will be given in the text.

* Ch.3 n.33 Derrida, "Violence and Metaphysics: An Essay on the Thought of Emmanuel Levinas", Writing and Difference, trans. Alan Bass, (London, 1978), p.112.

2. Frank Norris, "The Mechanics of Fiction", The Responsibilities of the Novelist (1902), (Port Washington, New York, 1967), p.113
3. Lionel Johnson, "The Work of Mr Pater", Fortnightly Review, Sept, 1894, in Post Liminium, (London, 1911), p.31
4. Norris, p.116, p.114.
5. Richard le Gallienne, Retrospective Reviews: A Literary Log, .vol II, 1893-1895, (London, 1896), p.233.
6. See John Forrester, "Philology and the Phallus", Colin MacCabe ed. The Talking Cure: Essays in Psychoanalysis and Language, (London, 1981), pp.45-69.
7. W.B.Yeats, "The Tragic Generation", Autobiographies, (London, 1961), pp.307-8.
8. Orage, New English Weekly, vol.I, p.329, (1932), Orage as Critic, ed. Wallace Martin, (London, 1974), p.116.
9. K.K.Ruthven, Critical Assumptions, (Cambridge, 1979), pp.30-1.
10. Horace, "On the Art of Poetry", Classical Literary Criticism, trans. T.S.Dorsch, (Harmondsworth, 1965), p.87.
11. Anthony Trollope, An Autobiography (1883), ed. Michael Saldeir and Frederick Page, intro. P.D.Edwards, (Oxford, 1980), p.177. See also pp.234-5, 237-8.
12. "It is as ridiculous to yearn for a return to...original fullness as it is to believe that with this complete emptiness history has come to a standstill. The bourgeois viewpoint has never advanced beyond this antithesis between itself and this romantic viewpoint, and therefore the latter will accompany it as legitimate art thesis up to its blessed end." Karl Marx, Grundrisse, trans. Martin Nicolaus, (Harmondsworth, 1973), p.162.
13. John Charles Olmsted, A Victorian Art of Fiction (London, 1979), pp.xiii-xiv; Kenneth Graham, English Criticism of the Novel 1865-1900, (Oxford, 1965) p.9.
14. Derek Stanford, Critics of the 'Nineties, (London, 1970), p.12.
15. Karl Hillebrand, "About Old and New Novels", Contemporary Review, 45, (March 1884), Olmsted, p.274.
16. Richard Stang, The Theory of the Novel in England 1850-1870, (London, 1959), p.105, p.115. George Moore, Confessions of a Young Man, (1888), ed. Susan Dick (Montreal and London, 1972), p.172.
17. Edith Wharton, The Writing of Fiction, (London, 1925), p.57.
18. Joseph Conrad, Prefaces to his Works, intro. Edward Garnett, (London, 1937), p.73. See p.59 for a similar point about loot and "An Outpost of Progress".
19. Ibid, pp.201-2.
20. John Addington Symonds, Essays Speculative and Suggestive, first published 1890, all quotations in this chapter from the one volume edition, (London, 1893), p.198.
21. Ibid, pp.216-7
22. Ibid, p.217.
23. James, "Dumas Fils and Goethe" (Nation, Oct. 1873), Albert Mordell ed. Literary Reviews and Essays, (New York 1979), p.111. Georg Simmel compares the French language with money in The Philosophy of Money (1900), trans. Tom Bottomore and David Frisby, (London, 1978), p.212.
24. G.H.Lewes, "The Novels of Jane Austen", Blackwoods, LXXXVI, (July 1859), p.101; all further references to this article will be given in brackets in the text. (Most of the passages I quote can also be found in Alice R. Kaminsky ed., Literary Criticism of George Henry Lewes, (Lincoln, Nebraska, 1964), pp.91-2.)

25. G.H.Lewes, Blackwoods, LXXXVII, (March, 1860), p.331; further references will be given in brackets in the text.
26. Fredric Jameson discusses a relation between artistic production and the commodity's occultation of work in Marxism and Form, (Princeton, New Jersey, 1971), pp.407-8.
27. John Ruskin, "Economy of Literature", The Works of John Ruskin, ed. E.T.Cook and A. Wedderburn (London, 1905), vol.16, p.126.
28. George Campbell, The Philosophy of Rhetoric (1776), ed. and intro. Lloyd F. Bitzer, (London and Amsterdam, 1963), repr. 1969), p.217. This edition is a photo-offset reproduction of the edition of 1850 (London), further references will be given in brackets in the text.
29. This is quoted by Richard A. Rand who notes: "There has always been, of course, a massive solidarity between the notion of a good English style, the logic of the sign, and a certain view of political economy". He refers to Campbell's text as "The Art of Rhetoric" (Boston, 1823). See Richard A. Rand, "Geraldine", Robert Young ed. Untying the Text, (London, 1981), pp.313-4.
30. Marc Shell, The Economy of Literature, (London, 1978), p.108.
31. Herbert Spencer, "The Philosophy of Style", first published Westminster Review (Oct.1852), and the edition used here, Spencer's Essays: Scientific, Political, and Speculative, vol II, (London, 1891), p.334. All references are to this edition and will be given in brackets in the text.
32. Nathan Hale's introductory essay to Hale ed. James Jackson Putnam and Psychoanalysis, (Cambridge, Mass. 1971), p.14.
33. Classical Literary Criticism, op.cit. p.106.
34. Said discusses Swift along these lines in "Swift's Tory Anarchy" and "Swift as Intellectual", in Edward Said, The World, the Text, and the Critic (Cambridge, Mass. 1983), p.63, p.88.
35. The Standard Edition of the Complete Psychological Works of Sigmund Freud, vol.V000, "Jokes and their Relation to the Unconscious" (1905), trans. James Strachey, p.42. A brilliant confrontation of political and verbal economies is staged in Heinzelman's discussion of Adam Smith's Lectures on Rhetoric and Belles Lettres, where the economist criticizes the economy of the pun and values perspicuity instead; Heinzelman, The Economics of the Imagination, (Amherst, 1980), p.74-5.
36. Herbert Spencer, "Style", Facts and Comments, (London, 1907), p.73.
37. V.N.Volisonov, Marxism and the Philosophy of Language, trans. Ladislav Matejka and I.R.Titunik, (London, 1973), p.68.
38. Ibid, p.101.
39. Ibid, p.23.
40. Friedrich Nietzsche, The Case of Wagner (1888), trans. A.M.Ludovici, The Complete Works of Friedrich Nietzsche, ed. Dr. Oscar Levy, vol.8 (Edinburgh and London, 1911), pp.19-20.
41. Tom Gibbons, Rooms in the Darwin Hotel, (Perth, 1973), p.31. See p.30 and p.32 as well.
42. See Earle Davis, Vision Fugitive: Ezra Pound and Economics, (London, 1968), p.93; Ezra Pound How to Read, (London, 1931), p.21.
43. How to Read, p.27.
44. Ibid, pp.36-7.
45. Ibid, p.39.
46. Le Gallienne, Retrospective Reviews, vol.II, p.137.
47. Walter Pater, "Style" (1889), Essays on Literature and Art, ed. Jennifer Uglow, (London, 1973), p.72; all references to "Style" and to Pater's other work are to this edition and will be given in brackets in the text with the abbreviation P.
48. Gustave Flaubert to Louise Bouilhet, Nov 14, 1850, The Letters of Gustave Flaubert 1830-1857, selected, ed, trans. Francis Steegmuller (London, 1980), p.130. References will be to this edition and to its

- counterpart, The Letters of Gustave Flaubert 1857-1880, also selected, ed, trans, Steegmuller (London, 1982). I will give in brackets the volume to which I refer, the person who Flaubert is writing to, the date and page number.
49. Joseph Conrad to Garnett, 29 March 1898, Letters from Conrad 1895- 1924, ed. and intro. Edward Garnett, (London, 1928), p.126.
 50. Roland Barthes, "Flaubert and the Sentence" New Critical Essays, trans. Richard Howard, (New York, 1980), p.69. Further references to this essay will be given in brackets in the text.
 51. Roland Barthes, Writing Degree Zero, trans. Annette Lavers and Colin Smith, (New York, 1968), pp.62-4.
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 60. Monroe C. Beardsley, "The Concept of Economy in Art", The Journal of Aesthetics and Art Criticism, XIV, 3, (March, 1956), p.372; further references to this article will be given in brackets in the text.
 61. Michel Foucault, Discipline and Punish, (London, 1977).
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7. André Gide, "Henry James", from an unsent letter to Charles Du Bos in F.W.Dupee ed. The Question of Henry James, (New York, 1973), p.251.
8. James, "The Blight of the Drama" (1897), The Scenic Art, ed. Allan Wade, (London, 1949), p.302.
9. R.P.Blackmur, "The Loose and Baggy Monsters of Henry James: Notes on the Underlying Classic Form in the Novel", The Lion and the Honeycomb, (London, 1956), p.272.
10. James, The Art of the Novel, ed. R.P.Blackmur, (London, 1962); all further references to James's prefaces are to this edition and will be given in brackets in the text with the abbreviation AoN.
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12. James, The Ivory Tower, vol. 25, New York Edition, p.278; further references to this edition will be given in brackets in the text.
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16. I.A.Richards, Principles of Literary Criticism, (London, 1924, repr. 1970), p.167.
17. Seymour Chatman, The Later Style of Henry James, (Oxford, 1972), p.91.
18. J.A.Ward, "James's Idea of Structure", PMLA, 80, (Sept, 1965), p.419; further references to this article will be given in brackets in the text. The article is revised to become Ch. I of his The Search for Form (Chapel Hill, 1967), "The Organic and the Scientific" pp.3-28. This book is a useful introduction to ideas of form and structure in James. It is significant however that its flaws reveal a sort of politics of form as he argues that James's London is not structured by class but is "organic", "an organic whole", p.122, p.133.
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22. Terry Eagleton, Criticism and Ideology, (London, 1978), pp.103-4.
23. Ford Madox Hueffer, Henry James, (London, 1913), pp.129-30.
24. Gerald Gillespie, "Novella, Nouvelle, Novelle, Short Novel? A review of Terms", Neophilologus, 51, (1967), p.228. See Mudie's letter, spelling out the death of the triple-decker and the new commercial possibilities of short fiction, to George Bentley (Dec. 1894): "My creed as to the One Volume novel is very easy to state - I don't believe in any other form of fiction for the Circulating Libraries & I never did at any time believe in any other! The Three Volume novel does not suit us at any price so well as the One Vol. and upon the old terms it is no longer possible." See Royal A. Gettman, A Victorian Publisher (Cambridge, 1960), p.260. Ward in The Search for Form argues that James's "economy" was often imposed by publishers, p.168.
25. The Notebooks of Henry James, ed. F.O.Matthiessen and K.B.Murdock, (New York, 1961), pp.211-2, and see p.231.
26. Guinevere L. Griest, Mudie's Circulating Library and the Victorian Novel, (Indiana UP, 1970), p.118.

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4. Susan Buck-Morss, The Origin of Negative Dialectics, (London, 1977), p.33.
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6. See Pierre Macherey, A Theory of Literary Production, trans. Geoffrey Wall, (London, 1978); Terry Eagleton, Criticism and Ideology, (London, 1978).
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9. Ibid, p.18.
10. Victor Bonham-Carter, Authors by Profession, (London, 1978), p.15. For a discussion of Marx's distinction between productive and unproductive labour see Ian Gough, "Marx's Theory of Productive and Unproductive Labour", New Left Review, 76, (Nov-Dec, 1972), pp.47-72. See also John Stuart Mill, "On the Words Productive and Unproductive", Essays in Some Unsettled Questions of Political Economy (1844), (London, 1948) pp.75-89, and Heinzelman's excellent discussion of Adam Smith's distinction in The Economics of the Imagination (Amherst, 1980), pp.153-4.
11. Sharratt, p.14.
12. Adorno, p.130.
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15. Roland Barthes, The Pleasure of the Text, trans. Richard Miller, (New York, 1975), p.23.
16. James, Autobiography, ed. R.W.Dupee, (London, 1956), p.476.
17. George Gissing, The Private Papers of Henry Ryecroft, (London, 1903), p.5.
18. Robert Louis Stevenson, "Letter to a Young Gentleman", Across the Plains, (London, 1911), p.185; further references to this edition will be given in brackets in the text. In a symptomatic move James cites Stevenson's stress on "frugality" and continues to discuss the "expensive nature of the romantic (NoN, p.14).
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28. Walter Benjamin, One Way Street, (London, 1979), p.373.
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36. Joseph Conrad, Letters to William Blackwood and David S. Meldrum, ed. William Blackburn, (Durham, N. Carolina, 1958), p.26.
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46. Gabriel Pearson, "The novel to end all novels The Golden Bowl", in Goode ed. The Air of Reality, p.305, pp.308-9, p.310.
47. Flaubert's Letters (see Ch. 4, n.48 above), vol.I, p.36.
48. Ibid, vol.I, p.161.
49. G.M.Hopkins Poem 96, "Seven Epigrams", vii.
50. Ezra Pound, "1920 (MAUBERLY)", Poems 1918-21, (New York, 1921, facsimile edition, Ann Arbor and London, 1980), p.63.
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11. Ibid, p.16.
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21. Conrad to Garnett, 10 June, 1902, Letters from Conrad, p.183.

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24. James, "The Next Time" (1895), The Complete Tales of Henry James, ed. Edel, vol.9, 1892-1898, p.188; further references to this tale will be given in brackets in the text.
25. See Susanne Kappeler's excellent discussion of the anthropology of literary society, "The Guild of Artists and Men of Letters", Writing and Reading in Henry James, (London, 1980).
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31. See Conrad, Letters to William Blackwood and David S. Meldrum, (Durham, N. Carolina, 1958), p.xxix.
32. Ibid, pp.154-5.
33. See Coser, Books, pp.44-5.
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37. Seymour Chatman, The Later Style of Henry James, (Oxford, 1972), p.85.
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39. Coser, Books, pp.214-5.
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41. Leon Edel, Stuff of Sleep and Dreams, (London, 1982), p.ix.
42. Poole, op.cit., p.120, see p.123 for a comparison of James and Gissing.
43. Gissing, The Private Papers of Henry Ryecroft, (London, 1903), p.210.
44. See Kappeler, op.cit. pp.86-8.
45. James, "The Death of the Lion" (1894), The Complete Tales, ed. Edel, vol.9, p.82; all further references to this tale will be given in brackets in the text.
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48. See The Complete Tales of Henry James, ed. Edel, vol.9 1892-1898 (London, 1964), and vol.11, 1900-1903, (London, 1964).
49. Allon White, The Uses of Obscurity, (London, 1981), p.43.
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Copyright, (London, 1980), pp.4-21, pp.47-65. They point out the differences between the Anglo-Saxon market-orientated copyright law, the French author's right, and various attempts to link copyright to labour law. They also demonstrate that copyright is now the site of a contradiction between the forces and relations of intellectual production, "Challenges to Copyright: new technologies and media", pp.148-74.

51. John Goode, "The Decadent Writer as Producer", Fletcher ed., Decadence and the 1890s, (London, 1979), p.117; see pp.116-21 for a discussion of the Society of Authors.
52. Cited by Bonham-Carter, p.194.
53. Helen Lynd, England in the 1880s, (London, 1945), p.263. She is discussion unionisation and demarcation disputes.

Chapter Eight

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9. James, "Nona Vincent" (1892), The Complete Tales, ed. Edel, vol.8, 1891-92, (London, 1963), p.158.
10. James, "The Future of the Novel" (1899), The House of Fiction, ed. Leon Edel, (London, 1962), pp.57-8. It is perhaps apt to point out the suffragette campaign of window smashing in Oxford Street.
11. James, The Golden Bowl, The New York Edition, vol.23, pp.17-8.
12. James, What Maisie Knew, The New York Edition, vol.11, p.107; all further references to this edition will be given in brackets in the text with the abbreviation WMK.
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15. Derrida, "The Double Session", Dissemination, trans. Barbara Johnson, (London, 1981), p.233; all further references will be given in brackets in the text with the abbreviation D.
16. Albert Mordell's appendix to Mordell ed. Literary Reviews and Essays, (New York, 1979), pp.407-9.
17. Susanne Kappeler, Writing and Reading in Henry James, (London, 1980), n.7, p.228.
18. Shoshana Felman, "Turning the Screw of Interpretation", Felman ed. Literature and Psychoanalysis, (London, 1982), p.116; further references to this essay will be given in brackets in the text with the abbreviation F.
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20. E.M.Forster, Aspects of the Novel, (London, 1927), p.206.
21. Ibid, p.217.

22. Edmund Wilson, "The Ambiguity of Henry James", The Triple Thinkers, (Harmondsworth, 1962), p.149; further references will be given in brackets in the text with the abbreviation W.
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26. Leon Edel, The Life of Henry James, vol.2, pp.285-6.
27. Ibid, p.286.
28. Ibid, p.225, p.293, p.294, p.295.
29. Ibid, p.290.
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31. James, The American Scene (1907), (New York, 1946), pp.102-5. For another master seen in a hotel corridor, see Raymond Bellour's discussion of Marnie, "Hitchcock, the Enunciator", Camera Obscura, 2, (Fall, 1977), p.73.
32. James's other essay "Matilde Serao", also in Notes on Novelists also explores the problem that once sex begins to be represented it displaces all other subjects and relations.
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35. Barbara Johnson, The Critical Difference, (London, 1980), p.13.
36. Jane Gallop, "Writing and Sexual Difference: The Difference Within", Critical Inquiry, 8, (Summer, 1982), p.803.
37. James Watch and Ward, (London, 1960), p.81.
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41. Jacques Derrida, Positions, trans. Alan Bass, (London, 1981), pp.86-7.
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43. See Edgar Allan Poe, The Narrative of Arthur Gordon Pym of Nantucket, ed. Harold Beaver, (Harmondsworth, 1975); The Golden Bowl, New York Edition, vol.23, pp.22-4.
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49. J.A.Ward, The Search For Form, (Chapel Hill, Carolina, 1967), p.221.
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51. James, The Portrait of a Lady, The New York Edition, vol.3, p.401.
52. The Portrait of a Lady, vol.4, p.26.
53. Ibid, p.108.
54. James, The Awkward Age, The New York Edition, vol.9, p.342, p.195.
55. Ibid, p.93, p.238, p.249.
56. Angela Carter, The Sadeian Woman, (London, 1974), pp.58-9.

57. The Awkward Age, vol.9, p.312.
58. Ibid, p.358.
59. Ibid, pp.430-4.
60. See Marcia Jacobson, Henry James and the Mass Market, (Alabama, University Press, 1983), pp.103-4; Max Beerbohm, "A Cloud of Pinafores", (1899), The Incomparable Max, selected S.C.Roberts, (London, 1962), pp.78-9; see also Jacqueline Rose op.cit.
61. This account draws on Raymond L. Schults, Crusader in Babylon, (Lincoln Nebraska, 1972), especially, p.130, pp.133-4, pp.136-7, p.151, p.154, pp.189-91.
62. Deborah Gorham, "The 'Maiden Tribute of Modern Babylon' Re-Examined: Child Prostitution and the Idea of Childhood in Late-Victorian England", Victorian Studies, 21, 3, (Spring, 1978), p.355; further references to this article will be given in brackets in the text.
63. James, "The Author of 'Beltraffio'" (1884), The Complete Tales of Henry James, ed. Edel, vol.5, 1883-1884, p.334.
64. "The Future of the Novel", The House of Fiction, p.55.
65. James's review of "Nana" (1888), The House of Fiction, p.278.
66. Edmund Gosse, "The Limits of Realism in Fiction" (1890), quoted by Kenneth Graham, English Criticism of the Novel 1865-1900, (Oxford, 1965), p.95.
67. Kappeler, pp.55-6.
68. James "Sir Dominick Ferrand" (1892), The Complete Tales, vol.8, p.353.
69. Jane Gallop, Feminism and Psychoanalysis, (London, 1982), p.xiii.
70. Ibid, p.81, p.83; Irigary points out that pornography's fantasy of blood (the initiation/rape/deflowering of the virgin girl) evades menstrual blood which ignores the distinction virgin/deflowered.
71. George Moore, "A New Censorship of Literature", Pall Mall Gazette, 10 Dec, 1884, in Pierre Coustillas ed. Literature at Nurse Or Circulating Morals, (Hassocks, 1976), p.28.
72. George Moore, "Literature At Nurse, Or Circulating Morals" (1885), Coustillas, p.9, p.14.
73. Ibid, p.16.
74. Ibid, p.21.
75. Thomas Hardy, Tess of the d'Urbervilles: A Pure Woman, (1891), Intro. P.N.Furbank (London, 1974), p.27, p.25.

Chapter Nine

1. James, "The Future of the Novel" (1899), The House of Fiction, ed. Leon Edel, (London, 1962), p.52.
2. James, "Flickerbridge" (1902), The Complete Tales of Henry James, ed Leon Edel, vol.11, 1900-1903, (London, 1964), p.348.
3. Karl Marx, Grundrisse, trans. Martin Nicolaus, (Harmondsworth, 1973), p.110; James, The Art of the Novel, ed. R.P.Blackmur, (London, 1962), p.298.
4. James, The Bostonians (1886), (Harmondsworth, 1980), p.89; further references to this edition will be given in brackets in the text with the abbreviation B.
5. James, "The Comédie Francaise in London" (1879), The Scenic Art, ed. Allan Wade, (London, 1949).
6. James, "Edmond Rostand" (1901), The Scenic Art, p.313, p.317.
7. Julie Holledge, Innocent Flowers: Women in the Edwardian Theatre (London, 1981), p.1; all further references will be given in brackets in the text. Her book focuses on actresses and the suffrage movement and the work of The Actresses' Franchise League. One of the actresses most active in this organisation was Elizabeth Robins, who collected her correspondence with James in Theatre and Friendship, (London, 1932).

8. James, The Tragic Muse (1890), The New York Edition, vol.7, p.83; further references will be given in brackets in the text with page and volume number and the abbreviation T.M.
9. James, The Wings of the Dove, (1902), The New York Edition, vol.20, p.44; further references will be given in brackets in the text with page and volume number and the abbreviation WD.
10. James, "A London Life" (1889), The New York Edition, vol.10, p.333.
11. James, The Awkward Age (1899), The New York Edition, vol.9, p.25.
12. Stephen Heath, "Film Performance", Questions of Cinema, (London, 1981), p.115.
13. Heath, The Sexual Fix, (London, 1982), p.110.
14. Susan Sontag, On Photography, (London, 1978), p.180.
15. James, "American Letters", Literature, April 16 1898, The American Essays, ed. Leon Edel, (New York, 1956), p.211.
16. Roland Barthes, Camera Lucida, trans. Richard Howard, (New York, 1981), p.98. Another stimulating discussion of photography, its essential ambiguity, its relation to history, its public and private uses, can be found in John Berger and Jean Mohr, Another Way of Telling, (London, 1982).
17. Camera Lucida, p.15.
18. James, The Ambassadors (1903), The New York Edition, vol.22, pp.315-6.
19. H.G.Wells, Tono-Bungay (1909), ed. Bernard Bergonzi, (London, 1978), p.129; further references will be given in brackets in the text.
20. For another examination of the reclaiming of refuse, of art as rescue-work, see my Appendix on Our Mutual Friend.
21. W.D.Howells, Literature and Life: Studies (1902), (Port Washington, New York, 1968), pp.268-9.
22. Ibid, pp.270-1.
23. Obviously this discussion of advertising is too brief to explore the connections between advertising, women, desire, the family, transformations in consumption, but see Stuart Ewen, Captains of Consciousness: Advertising and the Social Roots of the Consumer Culture, (New York, 1976). Chris Baldick's "The power of advertisements" discusses the Leavises' vision of a struggle between literary criticism and advertising; although one can agree with his criticism of the Leavises' ideas of the "herd" and of advertising-as-manipulation, his own model of advertising is surprisingly simplistic leaving no room for advertising's effects in circulating images as well as commodities. See Chris Baldick, The Social Mission of English Criticism 1848-1932, (Oxford, 1983), pp.186-93. See William Greenslade, "The Power of Advertising: Chad Newsome and the Meaning of Paris in The Ambassadors", ELH, 49, (1982), pp.99-122.
24. James, The Portrait of a Lady (1881), The New York Edition, vol 3, p.117; vol.4, p.287.
25. James, The Reverberator (1888), Intro. Simon Nowell-Smith, (New York, 1979), p.14. This edition is used in preference to the New York Edition as the power of James's critique is lessened by his extensive revisions; all further references will be given in brackets in the text with the abbreviation R.
26. Q.D.Leavis, "Fleet Street and Pierian Roses", Scrutiny, vol.II, 4, (March, 1934), p.390.
27. Ibid, p.391.
28. These facts are culled from Martin Green's interesting Children of the Sun, (New York, 1976), p.209, p.216.
29. To Elizabeth Boott, Oct.14 1883, The Letters of Henry James, ed. Edel, vol.III, 1883-1895, (London, 1981), p.9; further references to this edition will be given in brackets in the text.

30. The Letters of Henry James, selected and ed. Percy Lubbock, (New York, 1970), vol.I, pp.280-1.
31. Ibid, p.198.
32. James, "Alphonse Daudet" (1882), Literary Reviews and Essays, ed. Albert Mordell, (New York, 1979), p.181.
33. James, "Robert Louis Stevenson" (1894), Notes on Novelists, (London, 1914), pp.3-4.
34. James, "George Sand" (1897), Notes on Novelists, pp.133-4. Of course, James's great dramatisation of this struggle can be found in "The Aspern Papers" (1888).
35. James, "George Sand" (1899), Notes on Novelists, p.157.
36. Rony Davies, "Common Sense and critical practice: teaching literature", Re-Reading English, ed. Peter Widdowson, (Lonson, 1982), p.40.
37. James, The Papers (1903), The Complete Tales of Henry James, ed Edel, vol.12, 1903-1910, (London, 1964), p.14; all further references to this edition will be given in brackets in the text with the abbreviation P.
38. Todorov's brilliant discussion of the constitutive role played by presence and absence in James's fiction is relevant here, but I attempt to displace his discussion of presence and absence away from its structuralist, or the alternative psychoanalytic, contexts, to suggest ways that this structure operates in cities and newspapers. But see Tzvetan Todorov, "The Structural Analysis of Literature: The Tales of Henry James", Structuralism: an introduction, ed. David Robey, (Oxford, 1973).
39. Alan Trachtenberg, "Experiments in Another Country: Stephen Crane's City Sketches", American Realism, ed. Eric Sundquist, (London, 1982), p.139; further references will be given in brackets in the text.
40. Philip Fisher, "City Matters: City Minds", The Worlds of Victorian Fiction, ed. Jerome Buckley, (London, 1975), p.388.
41. Walter Benjamin, Charles Baudelaire: A Lyric Poet in the Era of High Capitalism, trans. Harry Zohn, (London, 1973), p.28; further references will be given in brackets in the text.
42. See Sontag's point about the photographer as flâneur in On Photography, p.55, which along with Benjamin's interest in the photograph links this section to the earlier discussion of photography.
43. George Moore, Confessions of a Young Man (1888), ed. Susan Dick, (London, 1972), p.102, p.138. Susan Dick also gives Moore's revision of 1918: "It was the café that I missed, the brilliant life of the café, the casual life of the café" p.209. And for an amusing discussion of the absence of the café see James, "London at Midsummer" (1887), English Hours, (Oxford, 1981), pp.90-91.
44. James, The Sense of the Past (1917), The New York Edition, vol.26, p.48.
45. Ibid, pp.49-50.
46. James, A Small Boy and Others (1913), Autobiography, ed. Dupee, (London, 1956), p.190.
47. Henry James, "A New England Winter" (1884). The Complete Tales of Henry James, ed. Edel, vol.6, 1884-1888, (London, 1963), pp.115-6. For a whole Jamesian problematic of the shop-window and the corridor connecting money, sexuality and otherness, see the previous chapter.
48. Helen Lynd, England in the Eighteen-Eighties, (London, 1945), p.188; further references will be given in brackets in the text. The central list of laws concerning factory organisation and social welfare is given and discussed on pp.156-164.
49. For the hysteric as performer see the discussion of Charcot's lectures as theatre, Stephen Heath, The Sexual Fix, p.35. For other discussions of the public and the private, the sensual and the social see

- Rosalind Coward, Patriarchal Precedents, (London, 1983); Michel Foucault, The History of Sexuality, vol.I An Introduction, trans. Robert Hurley, (London, 1980); Beverley Brown, "Private faces in public places", I&C, 7, (Autumn, 1980); "Sexuality", m/f, 5/6, (1981).
50. Nicos Poulantzas, State, Power, Socialism, trans. Patrick Camille, (London, 1978), p.72. His whole section "The Roots of Totalitarianism", pp.69-75, on the private and the State, has been extremely useful.
 51. James, "The Great Good Place" (1900), The Complete Tales, ed. Edel, vol.11, 1900-1903, (London, 1964), p.25, *my italics*; further references to this tale will be given in brackets in the text.
 52. James, "The Private Life" (1892), The Complete Tales, ed. Edel, vol.8, 1891-1892, (London, 1963), p.191, *my italics*; further references to this tale will be given in brackets in the text.

Chapter Ten.

1. Georg Simmel, The Philosophy of Money, trans. Tom Bottomore, (London, 1900), p.391.
2. James, The American Scene (1907), (New York, 1946), p.50.
3. James, "Pandora", (1884), The Complete Tales of Henry James, ed. Edel, vol.5, 1883-1884, (London, 1963), p.360; further references to this tale will be given in brackets in the text with a roman numeral for the volume number.
4. James, "The Pension Beaurepas" (1879), The Complete Tales, ed. Edel, vol.4, 1876-1882, (London, 1962), p.360. This volume also contains An International Episode (1878); "A Bundle of Letters" (1879); "The Point of View" (1882); and Daisy Miller: A Study (1878). For Daisy Miller I have used the New York Edition but references to these other tales will be given in brackets in the text with a roman numeral for the volume number.
5. Another American author who inscribes himself in his texts is Mark Twain. As a comparison with "Pandora" see the opening line of The Adventures of Huckleberry Finn, "You don't know about me, without you have read a book by the name of The Adventures of Tom Sawyer..."
6. James, Hawthorne, ed. Tony Tanner, (London, 1967). See Tanner's introduction for the debate caused by James's remarks.
7. The Letters of Henry James, ed. Edel, vol.III, 1883-1895, (London, 1981), p.244. This letter to William James (Oct.29, 1888) bases its vision of a nationless writing on the gradual "melting together" of the English and American worlds, founding this idea on a notion of a "big Anglo-Saxon total". This idea of the Anglo-Saxon total could be examined alongside James's use of "race" in characterisation and also alongside the history of Imperialism, and specific, historical dreams of a racist and Imperialist rapprochement between England and America. Thus even this space where the writer seems to escape political and national representation has political overtones.
8. Barbara Johnson, The Critical Difference, (London, 1980), p.xi.
9. James, writing to Hendrik Anderson about his sculpture, complained that the men and women were too undifferentiated - "the indispensable sign apart" (Leon Edel, The Life of Henry James, (Harmondsworth, 1977), vol.2, p.744). In this chapter I use sexual difference to signify differences beyond anatomical difference: the differences produced socially around gender by discourses and practices such as the law and psychology, but also produced through representations and, in this period, fiction especially, here the figure of the American girl.
10. James, "Travelling Companions" (1870), The Complete Tales, ed. Edel, vol.2, 1868-1870, (London, 1972), p.184, p.193.

11. A point made by Colin MacCabe to Godard is remarkably apt: "It seems to me that in your earlier films your image for the cinema's economic relation with the spectator was the image of tourism. There's posters and the promise of a movement but never any displacement. Films work like tourism - you're offered a voyage that you don't get - but you try to make sure that there is a voyage and the crucial factor in this voyage is montage", MacCabe, Godard: Images, Sounds, Politics, (London, 1980), p.47. An interesting discussion of James and tourism is John Goode, "The pervasive mystery of style: The Wings of the Dove", Goode ed., The Air of Reality, (London, 1972), pp.271-2, p.276. For a comparison of reading and travel see David Gervais's suggestion: "James's essays on the French novelists are not just literary criticism but a kind of travel writing", Flaubert and James, (London, 1982), p.1.
12. James, The American, The New York Edition, vol.2, pp.30-1; further references to this edition will be given in brackets in the text.
13. James, The Art of the Novel, ed. R.P.Blackmur, (London, 1962), p.21; further references to this edition will be given in brackets in the text with the abbreviation AoN.
14. The cinema is perhaps the most obvious space for this problem, and it is in film criticism that the issues have been raised with the most sustained and theoretical approach. See, for example, Stephen Heath, "Difference", Screen, 19, 3, (Autumn, 1978), pp.51-112; Laura Mulvey, "Visual Pleasure and Narrative Cinema", Screen, 16, 3, (Autumn, 1975), pp.6-18. See Constance Penley's review of Babette Mangolte's film of What Maisie Knew. She notes a discourse of vision running through James: "Babette Mangolte, working in both photography and film, could have appreciated all of the nuances which James gives to vision: the dialectic seeing and knowing, the structuring function of vision in subjectivity, the differences between the masculine and feminine positions of looking, and childhood as a point-of-view. Both could also, hypothetically agree with Jacques Lacan's notion of vision - 'The main thing concerning the relation of appearance to vision is elsewhere'". Constance Penley, "What Maisie Knew by Babette Mangolte, Childhood As Point-Of-View", Camera Obscura, 2, (Fall, 1977), p.133.
15. James, Confidence, (1879), Ch.II, pp.14-5, all references are to volume 10 of the Macmillan's collected edition of 1883, further references will be given in brackets in the text with chapter and page numbers. The initial painting of Angela by Bernard is the secret that binds them together, and painting obviously raises questions of the (male) gaze. See Norman Bryson, Vision and Painting: The Logic of the Gaze, (London, 1983).
16. James, Daisy Miller, The New York Edition, vol.18, p.67; all references will be to this edition and will be given in brackets in the text.
17. There is an interesting discussion of the increasingly absent father in 19th and 20th century literature in a footnote in Tony Tanner's Adultery in the Novel, (London, 1979), pp.322-3.
18. Leon Edel and Dan H. Laurence eds., A Bibliography of Henry James, (Oxford, 1982); for Daisy Miller's success see Leon Edel, The Life of Henry James, (Harmondsworth, 1977), vol.1, p.521.
19. Jacques Derrida, "Signature Event Context", Margins of Philosophy, trans. Alan Bass, (Brighton, 1982), p.316. For a different idea of fathers and writing see Marthe Robert's psychoanalytical approach in Origins of the Novel, trans. Sacha Rabinovitch, (Brighton, 1980). Her discussion of the novel's relation to Freud's "family romance" is pertinent to Daisy Miller and "Pandora". The French title suggests the proximity of the novel and the family romance: Roman des Origines et Origines du Roman.

20. Rosalind Coward, Patriarchal Precedents, (London, 1983), p.218, my italics.
21. Ibid, p.274.
22. See W.D.Howells's letter to J.R.Lowell on Daisy Millerites and anti-Daisy Millerites, in Roger Gard, ed., Henry James: The Critical Heritage, (London, 1968), p.74; and W.D.Howells, "Henry James Jr.", Century Illustrated Monthly Magazine, iii, Nov. 1882, Gard Ed, p.128.
23. See my discussion of S/Z in Chapter 2.
24. James, "The Novels of George Eliot", Atlantic Monthly Magazine, Oct. 1866, Views and Reviews (1908), Intro. Le Roy Phillips, (New York, 1969), p.18.
25. Percy Lubbock, The Craft of Fiction, (London, 1954), p.17. Kermode provides a useful discussion of the "reader's share" in literary production in "Recognition and Deception", Frank Kermode, Essays on Fiction 1971-82, (London, 1983), pp.92-113. Particularly relevant to my discussion is his remark: "we need also to remind ourselves that the distinction, as among readers, between producer and consumer is not a simple one; however simple 'consumption' can be made, its techniques are the basis of those used in 'production'" (p.103).
26. Leo Bersani, A Future for Astyanax, (Boston and Toronto, 1976), pp.132-3.
27. Holbrook Jackson, The Reading of Books, (London, 1946), p.9; further references will be given in brackets in the text.
28. Walter Benn Michaels, "Writers Reading: James and Eliot", MLN, 91, 5, (Oct. 1976), p.831; further references will be given in brackets in the text.
29. Shoshana Felman, "Turning the Screw of Interpretation", Felman ed., Literature and Psychoanalysis, (London, 1982), pp.44-207; references will be given in brackets in the text.
30. To return to The Turn of the Screw, Christine Brooke-Rose provides a powerful demolition of various reductions of the text and argues that the text is about neither ghosts nor neurotic governesses but the reader's hesitation in deciding between these interpretations. See Christine Brooke-Rose, "The Squirm of the True: An Essay in Non-Methodology", PTL, I, 2, (April, 1976); "The Squirm of the True: A Structural Analysis of Henry James's The Turn of the Screw", PTL, I, 3, (Oct, 1976). Walter Benn Michaels returns to The Turn of the Screw as an example in "Saving the Text: Reference and Belief", MLN, 93, 5, (Dec 1978), where he convincingly undermines Brooke-Rose's "objectivity" and scientific neutrality, pp.782-3. The most rigorous examination of James's ambiguity as the reader's hesitation before two irreconcilable interpretations is Shlomith Rimmon, The Concept of Ambiguity - The Example of James, (London, 1977). I hope to have demonstrated that this hesitation in James can be illuminated through Derrida's "logic of the hymen" (see Ch.8).
31. See Maurice Beebe, "The Turned Back of Henry James" in Henry James: Modern Judgments, ed. Tony Tanner, (London, 1969), pp.75-8; Edna Kenton offers a useful account of James's "dispatiation" and his status as an ambassador of letters in "Henry James in the World", The Question of Henry James, ed. Dupee, (New York, 1973), p.137.

Chapter Eleven

1. James, The Art of the Novel, ed. R.P.Blackmur, (London, 1962), pp.156-7; further references to this edition will be given in brackets in the text with the abbreviation AoN.

2. Régis Debray, Teachers, Writers, Celebrities, trans. David Macey, (London, 1981), p.210. See my discussion in Ch.6 on the mixture of labour and pleasure in writing, reading and the intellectual life.
3. Fredric Jameson, Marxism and Form, (Princeton, New Jersey, 1971), pp.153-4, p.155.
4. Marxism and Form, pp.118-9; James, Fables of Aggression: Wyndham Lewis, the Modernist as Fascist, (London, 1979); Jameson, The Political Unconscious, (London, 1981), especially Ch.6, "Conclusion: The Dialectic of Utopia and Ideology".
5. Kurt Heinzelman, The Economics of the Imagination, (Amherst, 1980), pp.156-7.
6. E.P.Thompson, William Morris: Romantic to Revolutionary, (New York, 1976) Part IV, "Necessity and Desire", p.642, p.647.
7. Ibid, p.791. Thompson is quoting Abensour.
8. See Thompson, "Postscript: 1976", pp.736-816; Perry Anderson, Arguments Within English Marxism, (London, 1980), especially Ch.6, "Utopias" pp.157-175, within that chapter he criticises the politics of desire (pp.161-2), and locates Morris's utopianism within its material conditions (pp.163-4). For a critique of Anderson's rejection of "desire", see Colin Gordon, "The Subtracting Machine", an introduction to the work of Deleuze and Guattari, I&C, 8, (Spring, 1981), p.32. I believe that the most powerful mobilisation of desire within politics comes from feminism, and also that the most effective analyses of "utopian" elements are specific readings of works of entertainment, film musicals etc. See Richard Dyer, "Entertainment and Utopia", Movie, 27, (1977), pp.2-13; Hans Magnus Enzensberger, Raids and Reconstructions, (London, 1976), specifically "Constituents of a Theory of the Media", trans. Stuart Hood, pp.36-7.
9. James, A Small Boy and Others (1913), Autobiography, ed. Dupee, (London, 1956), p.205.
10. Henry James Senior's example is a waiter. The passage and an excellent discussion of it can be found in Richard Poirier, A World Elsewhere, (London, 1967), pp.22-6.
11. Karl Marx, Grundrisse, trans. Martin Nicolaus, (Harmondsworth, 1973), p.611.
12. See Ch.9, Ch.10, and Ch.8, also Ch.1 and my critique of Geismar.
13. The Diary of Alice James, ed and Intro. Leon Edel, (Harmondsworth, 1982), p.8. A slightly different version of this "Portrait" can be found in Edel, Stuff of Sleep and Dreams, (London, 1982). One difference that is of interest is the change of the phrase "its unique place in literature and testifies to its continuing appeal, not least as a document of 'literary psychology'" (The Diary, p.21), transformed in Stuff of Sleep and Dreams through the addition of "but as a feminist manifests" after "psychology" (p.300). See Jean Strouse, Alice James: A Biography, (London, 1981), for a more sympathetic and complex picture of Alice.
14. The Diary, p.13.
15. The Diary, p.7; waterskiing mysteriously vanishes from Stuff of Sleep and Dreams, the equivalent passage about "our time" suggests that Alice "would have played tennis, swam, or jogged" (p.287).
16. Jameson quoting Lacan, The Political Unconscious, p.62. Useful background material can be found in "Sigmund Freud and Josef Breuer: Roward a Psychophysical Theory of Hysteria (1880-95)", Ch.2 of Frank Sulloway's Freud, Biologist of the Mind, (London, 1980).
17. Stephen Heath, The Sexual Fix, (London, 1982), p.46.
18. Freud, Case Histories I: "Dora" and "Little Hans", the Pelican Freud Library, vol.8, (Harmondsworth, 1977), p.62.

19. Ibid, p.68; Freud later decides that he overlooked Dora's love for Frau K. and that he should have guessed that Frau K. was the source of Dora's knowledge, p.162.
20. As Foucault has argued the child did not have to wait until Freud to get its sexuality noticed, throughout the 18th and 19th centuries schools were designed around this question. See Michel Foucault, The History of Sexuality: Volume One: An Introduction, trans. Robert Hurley, (London, 1980).
21. Freud, "Dora", p.146.
22. Ibid, pp.146-8.
23. Jane Gallop, Feminism and Psychoanalysis, (London, 1982), p.141; all further references to this edition will be given in brackets in the text.
24. The Turn of the Screw alludes to the most famous literary governess, Jane Eyre; one could suggest that the governess, like the foundling, is significant in the history of the novel for similar reasons to those in the history of psychoanalysis, the difficulty of placing her. Instead of seeing, as Gallop does, the governess in terms of class difference, it might be more valuable, and wouldn't alter Gallop's persuasive argument, to see her in terms of contradiction, the lady who works. See M. Jeanne Peterson, "The Victorian Governess: Status Incongruence in Family and Society", Victorian Studies, XIV, i, (Sept. 1970), pp.7-26. Felman discusses transference, love and The Turn of the Screw in "Turning the Screw of Interpretation", Shoshana Felman ed., Literature and Psychoanalysis, (London, 1982), pp.94-207. James groups his telegraphist with Morgan Moreen, ("The Pupil" is also in vol.11 of the New York Edition) and "The Pupil" could be read alongside The Turn of the Screw, with a tutor instead of a governess, a problem of the tutor's wages leading to a crisis of love, transference and death.
25. Freud "Dora", p.66.
26. Rebecca West, The Court and the Castle, (London, 1958), p.141.
27. Rachel M. Brownstein, Becoming a Heroine, (New York, 1982), p.198. This is not an isolated occurrence but part of a whole investment in images of women, see my discussion of photography in Ch.9.
28. Constance Fenimore Woolson to Henry James, 12 Feb 1882, appendix to Henry James, Letters, ed Edel, vol.III, 1883-1895, (London, 1981), p.535.
29. Leon Edel, The Life of Henry James, (Harmondsworth, 1977), vol 2, p.760.
30. A very readable account of "The women's rebellion", and its connection to other threats to established order from Ireland and from New unionism, is George Dangerfield, The Strange Death of Liberal England, (St. Albans, 1983), pp.132-194. James knew Elizabeth Robins who was active in The Actresses' Franchise League, (see Ch.9, n.7), and his typist, Theodora Bosanquet, was an active feminist, (Edel, The Life, vol.2, p.658). Rebecca West, who wrote one of the earliest books on James, Henry James (London, 1916), was a militant and extraordinarily talented journalist for the cause of Suffrage; see The Young Rebecca, Writings of Rebecca West 1911-17, selected and intro. Jane Marcus, (London, 1982).
31. Hélène Cixous, from "Sorties" in La Jeune née (1975), trans. Ann Liddle, in Elaine Marks and Isabelle de Courtivron eds., New French Feminism: An Anthology, (Brighton, 1981, p.93.
32. Ibid, p.93.
33. Ibid, p.95.
34. Ibid, p.97.
35. James, "Matilde Serao" (1902), Notes on Novelists, (London, 1914), p.238, p.236.

- Luce Irigaray, "Ce Sexe qui n'est pas un", from the book of the same name, (1977), trans. Claudia Reeder, New French Feminisms, p.104, p.105.
37. Irigaray, "Des marchandises entre elles", from Ce Sexe, trans. Reeder, New French Feminisms, pp.107-8.
 38. Ibid, p.110. This lyrical and utopian mingling of bodies and economies can be found in another text in Ce Sexe, "Quand nos lèvres se parlent", from which the phrase in my title, "exchanges without commerce" is taken. Irigaray's work is discussed in Jane Gallop's invaluable Feminism and Psychoanalysis, op.cit. An interesting critique of Irigaray's work is Monique Plaza, "'Phallogomorphic power' and the psychology of 'woman'", trans. Miriam David and Jill Hodges, Ideology and Consciousness, 4, (Autumn, 1978), pp.4-36.
 39. Hélène Cixous, "The Laugh of the Medusa", trans. Keith Cohen and Pamela Cohen, Signs, (Summer, 1976); a revised version of "Le rire de la méduse", l'arc, (1975), New French Feminisms, p.149.
 40. Ibid, p.252.
 41. Ibid, p.264.
 42. Jacques Derrida, "Ellipsis", Writing and Difference, trans. Alan Bass, (London, 1978), p.294.
 43. Tony Tanner: "'Speculation' was a key work for James and it is perhaps fitting that the etymology of the word gives us specula - a watch tower, and speculari - to watch. More than that, of course, the word means to reflect, conjecture, theorize: it also means, to borrow the OED phrasing, 'to undertake a business enterprise or transaction of a risky nature in the expectations of considerable gain'. And a speculum is a reflector for seeing inside people, a surgical aid." The Reign of Wonder, (Cambridge, 1965), p.310. It is also relevant to point out the title of a Luce Irigaray text, Speculum de l'autre femme (Paris, 1974).
 44. James, In the Cage, The New York Edition, vol.11, p.367, further references are to this edition and will be given in the text.
 45. I think it is possible to read this nouvelle as parodying ideas of language and consciousness and transparency prevalent in the nineteenth century and linked to the term "economy", see the discussion of Herbert Spencer in Ch.4. For here we have language literally paid for, counted, becoming a commodity and a message. The "transparent screen" and its relation to otherness, money, and desire must be placed alongside those Jamesian window-panes discussed in Ch.8.
 46. Notes on Novelists, p.63.
 47. See Tanner on this resemblance, p.314, p.317.
 48. Henry James, "The Velvet Glove", in The Complete Tales of Henry James, ed. Leon Edel, vol.12, 1903-1910, (London, 1964).
 49. John Goode, "The pervasive mystery of style: The Wings of the Dove", in Goode (ed) The Air of Reality, (London, 1972), p.248, my italics.
 50. An excellent discussion of romance and cutting the cable in The Sacred Fount can be found in Susanne Kappeler, Writing and Reading in Henry James (London, 1980) pp.142-4.
 51. James, "The New Novel" (1914), Notes on Novelists, p.275,
 52. John Goode, "'Character' and Henry James", New Left Review, 40, (Nov/Dec. 1966). p.70, p.73.
 53. For another vision of writing, retrieval, and waste, see my Appendix on Dickens.
 54. J. Laplanche and J.B. Pontalis, The Language of Psycho-Analysis, trans. Donald Michelson-Smith (London, 1973), p.427.
 55. For an idea of women's sexuality as a threat to thrift see Coventry Patmore's poem "Unthrift" in The Angel in the House.

56. Karl Marx, "Money", Karl Marx: Early Texts, ed. and trans. David McLellan, (Oxford, 1979), p.179, my italics.
57. Ibid, pp.181-2. Kurt Heinzelman in The Economics of the Imagination discusses Marx's view of money as a kind of poesis and relevant to the reader's relation to the text, pp.179-181. Donald Mull considers money as "the central Jamesian metaphor for the central Jamesian theme, the relation of the self to that which is 'other'", Henry James's "Sublime Economy": Money as Symbolic Center in the Fiction, (Middletown, Connecticut, 1973) but he tends to limit the areas of otherness and money to the concerns of liberal fiction. My discussion in Ch.8 of James, money, sexuality, and otherness is also relevant here.
58. John Brenkman, "The Other and the One: Psychoanalysis, Reading, the Symposium", in Felman ed. Literature and Psychoanalysis, p.438.
59. René Girard, Deceit, Desire and the Novel: Self and Other in Literary Structure, trans. Yvonne Freccero (London, 1966).
60. Tzvetan Todorov, "The Structural Analysis of Literature: The Tales of Henry James", in Structuralism: an introduction, ed. David Robey (Oxford, 1973), p.75.

Chapter Twelve

1. Roland Barthes, The Eiffel Tower, trans. Richard Howard, (New York, 1979) p.152
2. Frank Norris, The Responsibilities of the Novelist (1902) (Port Washington, New York, 1967), p.79
3. James, The Ivory Tower, the New York Edition, vol.25, p.148; further references to this edition will be given in brackets in the text with the abbreviation IT.
4. See James Hulbert's note to Derrida's "Coming into One's Own", Psychoanalysis and the Question of the Text, ed. Geoffrey Hartman, (London, 1978), pp.147-8.
5. See Leon Edel, The Life of Henry James, (Harmondsworth, 1977), vol.2, p.749, p.768, p.772.
6. James, The American Scene with Three Essays from "Portraits of Places", ed. and intro. W.H.Auden, (New York, 1946), p.441; further references will be given in brackets in the text with the abbreviation AS.
7. James, The American Essays, ed. Leon Edel, (New York, 1964), pp.223-4; further references will be given in brackets in the text with the abbreviation AE.
8. James, "Crapy Cornelia", The Complete Tales of Henry James, ed. Leon Edel, vol.12, 1903-1910, (London, 1964), p.354; further references to the tales collected in this volume will be given in brackets in the text with the abbreviation T.
9. James, "The Author of 'Beltraffio'", The Complete Tales, ed. Edel, vol.5, 1883-1884, p.330.
10. Allon White, The Uses of Obscurity, (London, 1981), p.2; further references will be given in brackets in the text with the abbreviation W.
11. James, The Spoils of Poynton, The New York Edition, vol.10, p.136, p.137, p.139, p.140.
12. See Tom Gibbons, Rooms in the Darwin Hotel, (Perth, 1973); Max Nordau, Degeneration, (trans. 1895) (New York, 1968).
13. James, "John Delavoy", The Complete Tales, ed. Edel, vol.9, 1892-1898, p.419, p.424, p.427, p.428, p.437.
14. Terry Eagleton, Criticism and Ideology, (London, 1978), p.43; further references will be given in brackets in the text.

15. Pierre Macherey, A Theory of Literary Production, trans. Geoffrey Wall, (London, 1978). The Editors of Cahiers du Cinéma, "John Ford's Young Mr Lincoln", trans. Helen Lackner and Diana Matias, Screen Reader 1: Cinema/Ideology/Politics, intro John Ellis, (London, 1977), p.116.
16. James, Hawthorne, ed. Tony Tanner, (London, 1976), p.55; see Tanner's introduction for Howells's response.
17. Howells, "An Opportunity for American Fiction", Literature, 1899; the review is reproduced in Thorstein Veblen, The Theory of the Leisure Class, (New York, 1965).
18. Stuart Ewen, Captains of Consciousness, (New York, 1976) provides a context for the theorisation and exploitation of the ideas of discrete spheres. Rosalind Coward's Patriarchal Precedents, (London, 1983) investigates 19th century debates about patriarchy and sexual division.
19. Fredric Jameson makes an interesting if strained comparison between Naturalism and Taylorization, The Political Unconscious, (London, 1981), p.90.
20. Elizabeth Robins, Theatre and Friendship, (London, 1932), pp.256-7.
21. Theodore Dreiser, Sister Carrie, intro. Alfred Kazin, (Harmondsworth, 1981), p.98.
22. Thorstein Veblen, The Theory of the Leisure Class, (New York, 1965), p.87. C.F.G. Masterman's The Condition of England (1909), (London, 1960) presents a criticism of waste, extravagance and the new plutocracy (p.28), and suggests that the English members of this new leisure class are portrayed by James (p.42).
23. Veblen, p.116, p.164, pp.153-4.
24. See James, Autobiography, ed Dupee, (London, 1956), he comments on Newport pp.277-80.
25. Upton Sinclair, Mammonart, (Pasadena, 1925), p.317.
26. James, The Painter's Eye, ed. John L. Sweeney, (London, 1956), p.109.
27. Leon Edel, The Life of Henry James, (Harmondsworth, 1977), vol.2, p.555.
28. Ibid, p.772.
29. For James's article on Roosevelt, see The American Essays, pp.112-4.
30. J.A. Hobson, Imperialism: A Study, (London, 1902), p.79, further references will appear in brackets in the text with the abbreviation H.

Appendix

1. Charles Dickens, Our Mutual Friend (1864-5), ed. with an Introduction by Stephen Gill, (Harmondsworth, 1971), Book I, ch.12, p.191. All references will be to this edition giving Book numbers, chapter number and the page reference in brackets in the text.
2. Walter Benjamin's discussion of the ragpicker in Charles Baudelaire: A Lyric Poet in the Era of High Capitalism, trans Harry Zohn, (London 1973), pp.79-80.
3. John Copper, "Important Rubbish", Household Words, vol.XI, May 19, 1855, p.376.
4. George Dodd, "Penny Wisdom", Household Words, vol.VI, Oct.16, 1852, p.97, further references will be given in the text.
5. Someone else who should be mentioned in this intertextual field of urban discourses is Mayhew; see Harland S. Nelson, "Dickens's Our Mutual Friend and Henry Mayhew's London Labour and the London Poor", Nineteenth-Century Fiction, 20, (1966).
6. R.H. Horne, "Dust; or Ugliness Redeemed", Household Words, vol.1, 13 July 1850, p.380; further references will be given in the text.
7. John Kucich, "Repression and Representation: Dickens's General Economy", Nineteenth-Century Fiction, Vol.38, No.1, (June, 1983), p.70. Further references will be given in the text.

8. Nancy Aycock Metz, "The Artistic Reclamation of Waste in Our Mutual Friend", Nineteenth-Century Fiction, vol.34, (1979), p.71. Further references will be given in the text.
9. Eagleton suggests that Dickens "is perhaps the last historical point at which sheer verbal exuberance has not come to signify writing-as-object - écriture, in Roland Barthes's sense of the term." Criticism and Ideology, (London, 1978), p.136. I am suggesting that Dickens in Our Mutual Friend is poised between writing as a social force and écriture, writing-as-object, writing, also, as alibi as Barthes suggests, the alibi of craft which is associated with the figure of the gem-engraver.
10. In The House of Fiction, ed Leon Edel (London, 1962) p.202. The Dickens Review is also in this collection and further references will be given in the text.

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